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STANDARD SONGS
AND
CHORUSES

MAC CONNELL

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STANDARD SONGS AND CHORUSES FOR HIGH SCHOOLS

BY

M. F. M A C C O N N E L L

Director of Music in New York High Schools



AMERICAN BOOK COMPANY

NEW YORK

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CHICAGO

~~T132-6101~~

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JUN 12 1909

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Entered at Stationers' Hall, London

Standard Songs and Choruses for High Schools

W. P. 1

PREFACE

IN PRESENTING this collection of Standard Songs and Choruses for High Schools, the object is to meet the constantly growing demand for the best music. Those interested in education have tried to place the best in literature, in science, in art, in the most attractive form for presentation to the growing, receptive mind.

Music, which has received more or less recognition at different periods, and in proportion to the civilization of the various nationalities, is now receiving more legitimate valuation in our country; and there is a satisfactory improvement to be noted in the attitude of educators toward music as an educational, refining, civilizing influence.

A director of music in the average high school has many problems to confront him in his efforts to make music of permanent value in the lives of his pupils. To awaken and sustain a love for the best in music demands that he give the best for study. If pupils are to appreciate the beautiful they must be given some acquaintance with it. For this purpose the scope of Standard Songs and Choruses is made as broad as possible within the limits of one volume. Selections from the works of many of the world's greatest composers are included, in addition to many folksongs, national, patriotic, and seasonable songs, thereby offering variety, as well as artistic material.

The classical songs of Schubert, Schumann, Mendelssohn, and others, are offered in their original form, and for these reasons:

1. Arrangements of them are, as a rule, musically unnecessary.
2. All pupils have an equal right to the knowledge of these songs in their original form, and a discrimination, even unconsciously, in favor of one voice, is a more serious deprivation for the other voices than is usually realized.

The power of concentration which part-singing cultivates can be developed just as well through songs intended by their composers as part-songs.

The translation of texts has been the subject of serious thought. The amazing translations frequently offered, possessing neither literal, literary, nor metrical merit have deprived our people of many beautiful songs. What director or teacher has not been obliged to forego teaching or singing an art song because of its

translation? The translations in this collection have, with a few exceptions, been made exclusively for these Standard Songs and Choruses, by Miss Mabelle Hamlyn MacConnell. The use of legitimate English, with a metrical and "singable" arrangement of verses, has been the subject of critical attention.

The *Part-songs* are recognized types, and can be sung either in unison or as part-songs. These, together with the part-songs, offer material for necessary drill in independence. The hymns are general in character, and non-denominational.

Care has been taken to select songs or choruses from composers of various nationalities, written in different keys, and within a suitable and safe range, thereby giving the director material for the correlation of certain technical and historical data.

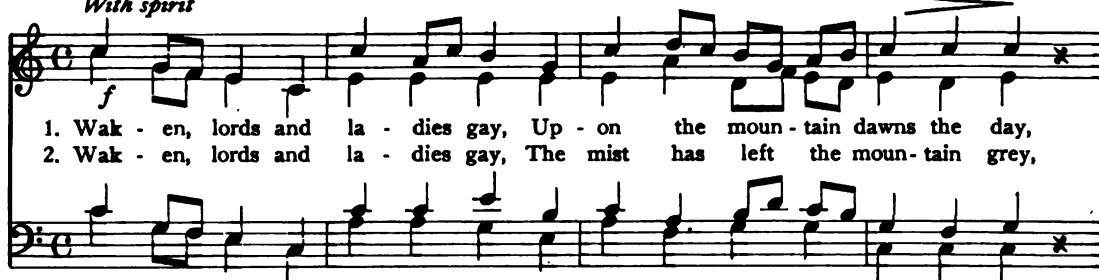
M. F. MacCONNELL.

New York, October, 1908.

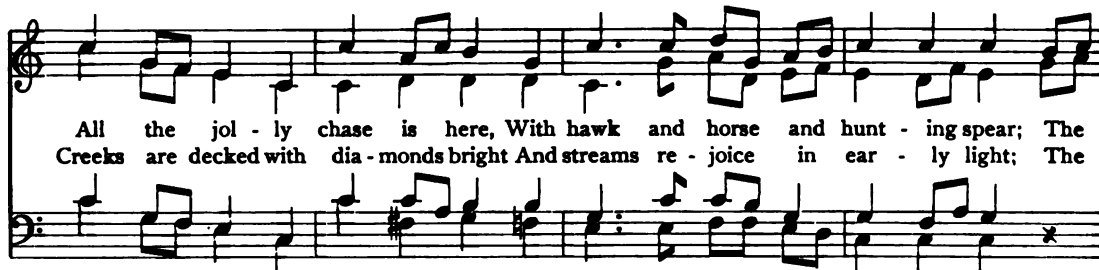
HUNTING SONG

SIR WALTER SCOTT
With spirit

Welsh Melody



1. Wak - en, lords and la - dies gay, Up - on the moun - tain dawns the day,
2. Wak - en, lords and la - dies gay, The mist has left the moun - tain grey,

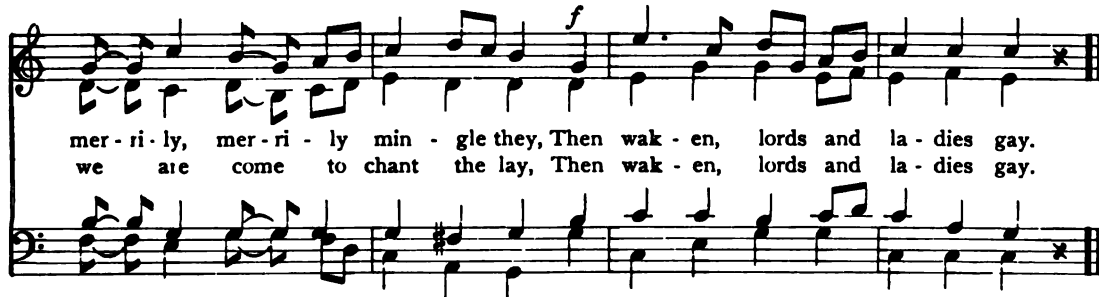


All the jol - ly chase is here, With hawk and horse and hunt - ing spear; The
Creeks are decked with dia - monds bright And streams re - joice in ear - ly light; The



ea - ger hounds in cho - rus cry, The dwell - ing horns sa - lute the . . sky, And
for - est - ers have bus - y been, To track the buck in thick - et . . green; Now

The ea - ger hounds
The for - est - ers



mer - ri - ly, mer - ri - ly min - gle they, Then wak - en, lords and la - dies gay.
we are come to chant the lay, Then wak - en, lords and la - dies gay.

OH, FAIR SUNSHINE

(An den Sonnenschein)

ROBERT REINICK

ROBERT SCHUMANN

Moderato mf

1. Oh, fair sun-shine, oh, rare sun-shine, Thou shin - est in this
 2. O, Son - nen-schein, o Son - nen-schein, wie scheinst du mir in's

mf

Ped. *

heart of mine, A - wak - 'ning love so sweet and blest, That
 Herz hin - ein, weck'st drin - nen lau - ter Lie - bes - lust, dass

now too nar - row grows my breast! And
 mir so en - ge wird die Brust! Und

f

p

Ped. *

nar - row grows my home for me; *p*
 en - ge wird mir Stüb' und Haus, But
Und

when to wood - lands dim I flee, I find that there 'mid
 wenn ich lauf' zum Thor hin - aus, da lock' st du gar in's

dew - y green, Fair maid - ens dance in gold - en sheen, Fair
 fri - sche Grün, die al - ler - schön - sten Mäd - chen hin, die

f rit. *p*

maid - ens dance in gold - en sheen! Oh,
 al - ler-schön - sten Mäd - chen! O

fair sun - shine, thou think - est ill, That I, like thee, may
 Son - nen - schein, du glau - best wohl, dass ich wie du es

at my will, Each love - ly bloom - ing flow - er kiss, That
 ma - chen soll, der je - de schmu - cke Blu - me küsst, Die

f

opes her pet - als to life's bliss! Hast thou o'er - seen this
e - ben nur sich dir er - schliesst? Hast doch so lang' die

world so long? Know'st not the great - ness of this wrong? Why
Welt er-blickt? Und weisst, dass sich's für mich nicht schickt. Was

f

Ped.

p

dost thou pain this heart of mine? Oh, fair sun-shine, oh, rare sun-shine!
machst du mir denn sol - che Pein? O Son - nen-schein, a Son - nen-schein!

THE FAIRIES

(Glee)

DR. CALLCOTT

Allegro
f
 Mark the mer-ry elves of fair - y - land, Mark the mer-ry elves of fair - y - land,

p
 In the cold moon's gleam - y glance, In the cold moon's gleam - y glance,

f *dolce*
 In the cold moon's gleam - y glance, They with shad - ow - y mor - ris - dance,

They with shad - ow - y mor - ris - dance, Soft mu - sic dies a -
p
 Soft mu - sic dies a - long the des - ert

pp *pp* *f*

long the land, Soft mu - sic dies, Soft mu - sic dies a - long the des - ert
dim.

land, Soft mu - - sic

p *adagio* *dim.*

land, a - long the des - - ert land, a - long the des - ert land.

dies a - long the des - ert land,

f *Spiritoso* *calando* *p* *dim.*

Soon at peep of cool - eyed day, Soon the nu - m'rous lights de - cay,

spiritoso *calando* *adagio*

Soon at peep of cool - eyed day, Soon the nu - m'rous lights de - cay.

tempo primo *dol.*

Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly.

ten.

Aft - er the dew - y moon they fly; Mer - ri - ly, now mer - ri - ly,

p *cres.*

mer - ri - ly, now mer - ri - ly, Aft - er the dew - y moon they fly,

p *f*

Aft - er the dew - y moon they fly; Mer - ri - ly, now mer - ri - ly,

p *mf*

mer - ri - ly, now mer - ri - ly, Aft - er the dew - y moon they fly, . . .
they fly,

p *cres.* *f* FINE

Aft - er the dew - y moon they fly, they fly, they fly.

IT WAS A LOVER AND HIS LASS

13

WM. SHAKESPEARE

THOS. MORLEY, arr.



1. It was a lov - er and his lass, With a hey, with a ho, with a
2. This car - ol they be - gan that hour, With a hey, with a ho, with a
3. Then, pret - ty lov - ers take the time, With a hey, with a ho, with a



hey, no - ni - no, And a hey . . . no - ni - no - ni - no,



That o'er the green corn field did pass In spring - time, in spring - time, in
 How that a life was but a flow'r In spring - time, in spring - time, in
 For love is crown - ed with the prime In spring - time, in spring - time, in

That o'er the green corn field did pass In spring - time, in spring - time, in
 How that a life was but a flow'r In spring - time, in spring - time, in
 For love is crown - ed with the prime In spring - time, in spring - time, in

spring-time, The on - ly pret - ty ring - time, When birds do sing, Hey ding a ding a ding, Hey
pp

spring-time, The on - ly pret - ty ring - time, When birds do sing, Hey ding, Hey
 Hey ding a ding a ding, Hey

pp

ding a ding a ding, Hey ding a ding a ding, Sweet lov - ers love the

ding a ding a ding, Hey ding, Sweet lov - ers love the

ding, Hey ding a ding a ding,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The vocal parts have lyrics: "ding a ding a ding, Hey ding a ding a ding, Sweet lov - ers love the" on the first line, "ding a ding a ding, Hey ding, Sweet lov - ers love the" on the second line, and "ding, Hey ding a ding a ding," on the third line. The piano part provides a rhythmic accompaniment with chords and single notes.

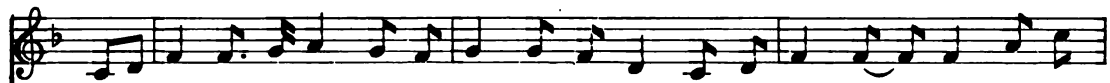
spring. . .

spring. . .

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The vocal parts have lyrics: "spring. . ." on the first line and "spring. . ." on the second line. The piano part continues the accompaniment with various musical notations including slurs and ties.

BY YON BONNIE BANKS

Traditional Scotch Ballad



1. By yon bon-nie banks and by yon bon-nie braes, Where the sun shines bright on Loch
2. 'Twas there that we pair - ed in yon shad - y glen, On the steep, steep side o' Ben
3. The wee bird - ies sing and the wild flow - ers spring, An' in sun - shine the wa - ters are



Lo - mon', Where me and my true love were ev - er wont to gae, On the
 Lo - mon', Where in pur - ple hue the hie - land hills we view, And the
 sleep - in', But the bro - ken heart it kens nae sec - ond spring, Tho' the



CHORUS.

bon-nie, bon-nie banks of Loch Lo - mon'.
 moon shines out frae the gloam - in'. Oh! ye'll tak' the high road and
 wae-fu' may cease frae their greet - in'.

I'll take the low road, An' I'll be in Scot-land a - fore ye'; But me and my true love will

nev - er meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mon'.

I WOULD THAT MY LOVE

English translation, M. H. M.

F. MENDELSSOHN

Oh, list . . . to my plead - ing, so true Would
Ich wollt . . . mei - ne Lieb' er - gös - se Sich

bring . . . it to thee, be - lov - ed, Wher -
tra - - gen zu dir, Ge - lieb - te, Das

The first system of the musical score for 'I Would That My Love'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (two sharps) and the time signature is 9/8. The music begins with a treble clef and a key signature of two sharps. The vocal line starts with a half note 'Oh,' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

my . . . fond love e'er be; To soft winds would I con -
all' . . . in ein ein - sig Wort; Das güb' ich den lust - 'gen

e'er . . . thou may - est be; Each hour thou'll hear its
lieb - - er - füll - te Wort; Du hörst es zu je - der

The second system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line has a more complex rhythm with many eighth and sixteenth notes. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains mostly single notes. The system concludes with a double bar line.

fide it, They'd breathe it so sweet to thee; To
 Win - den, Die trü - gen es lus - tig fort; Das
 plead - ing, This gen - - - tle love for thee, Each
 Stun - de, Du hörst es an je - dem Ort, Du

cres.

fz

soft winds I would con - fide it, They'd breathe it so sweet to
 güb' ich den lust - 'gen Win - den, Die trü - gen es lus - tig
 hour thou wilt hear its plead - ing, This gen - - - tle love for
 hörst es zu je - der Stun - de, Du hörst es an je - dem

f

p

thee, so sweet to thee, . . . so sweet to thee, . . . They'd
fort, es lus - tig fort, . . . es lus - tig fort, . . . Die

thee, this love for thee, . . . this love for thee, . . . This
Ort, an je - dem Ort, . . . an je - dem Ort, . . . Du

p *sf*

breathe it so sweet to thee.
trü - gen es lus - tig fort.

gen - - - tle love for thee.
hörst es an je - dem Ort.

sf

1 *D. S.* 2

They'll And when . . . thy dear eye-lids in
Sie Und hast . . . du zum nächtlichen

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The music features a first ending bracketed over measures 1-2, followed by a 'D. S.' (Da Capo) instruction, and then a second ending bracketed over measures 3-4. The piano part includes a dynamic marking of *p* (piano) at the beginning of the second measure.

slum - ber close soft - ly in kind - ly sleep, Then comes my im - age to be
Schlum-mer ge - schlos - sen die Au - gen kaum, So wird mein Bild dich ver -

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'slum - ber close soft - ly in kind - ly sleep, Then comes my im - age to be'. The piano accompaniment continues with the lyrics '*Schlum-mer ge - schlos - sen die Au - gen kaum, So wird mein Bild dich ver -*'. The musical notation includes various note values, rests, and articulation marks consistent with the first system.

near . . . thee, Guard o'er thy dreams to keep: Then
 fol . . . gen Bis in den tief-sten Traum, So

The first system of the musical score. It includes a vocal line with lyrics in German and English, and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a 'cres' (crescendo) marking. The piano part features a steady eighth-note accompaniment.

makes my spir - it to be near thee, Guard o'er . . . thy dreams to
 wird mein Bild dich ver - fol - gen bis in . . . den tief - sten

The second system of the musical score. It continues the vocal and piano parts. The piano part includes a 'dim.' (diminuendo) marking. The vocal line continues with the same German and English lyrics. The piano accompaniment remains consistent with the first system.

keep, Guard o'er thy dreams, . . guard o'er thy dreams, . . Guard
Traum, *Bis in den tief - sten, den tief - sten Traum, . .* *Bis*

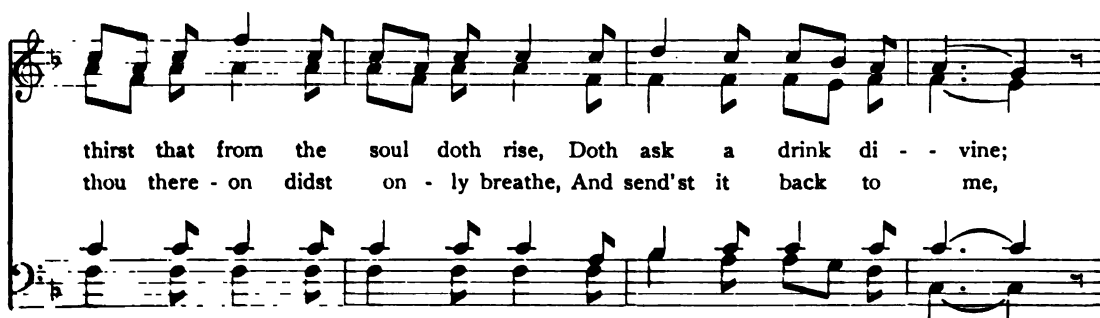
o'er . . . thy dreams, thy dreams to keep.
in . . . den tief - sten, tief - sten Traum.

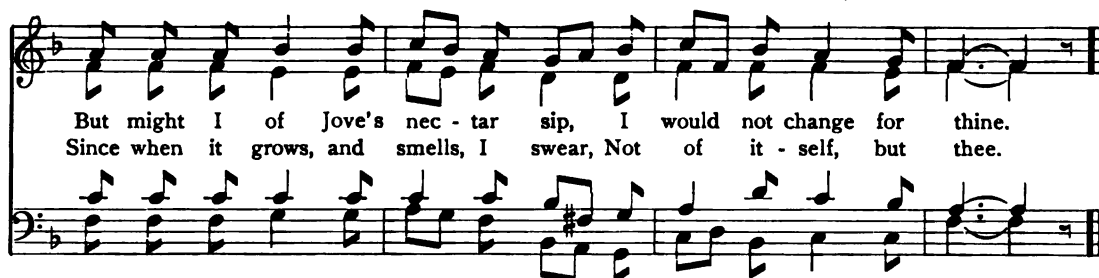
Ped. * *Ped.*

DRINK TO ME ONLY WITH THINE EYES

BEN JONSON

English Air

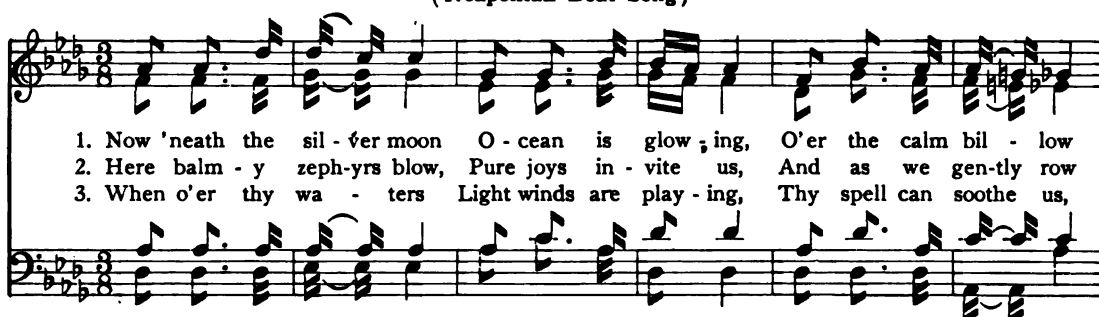




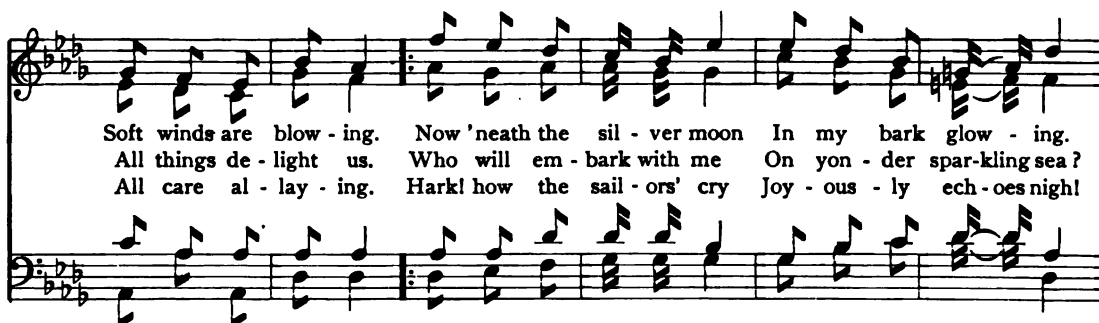
But might I of Jove's nec - tar sip, I would not change for thine.
 Since when it grows, and smells, I swear, Not of it - self, but thee.

SANTA LUCIA

(Neapolitan Boat Song)



1. Now 'neath the sil - ver moon O - cean is glow - ing, O'er the calm bil - low
 2. Here balm - y zeph-yrs blow, Pure joys in - vite us, And as we gen - tly row
 3. When o'er thy wa - ters Light winds are play - ing, Thy spell can soothe us,



Soft winds are blow - ing. Now 'neath the sil - ver moon In my bark glow - ing.
 All things de - light us. Who will em - bark with me On yon - der spar - kling sea?
 All care al - lay - ing. Hark! how the sail - ors' cry Joy - ous - ly ech - oes nigh!



1st and 2d verses *3d verse only*
 San - ta Lu - ci - a, San - ta Lu - ci - a, San - ta Lu - ci - a.

THE NIGHT HAS A THOUSAND EYES

BOURDILLON

M. HANLYN

The night has a thou-sand eyes, The day but one; Yet the light of the bright world

The day

dies With the dy-ing sun. The mind has a thou-sand eyes, And the

heart but one; Yet the heart of a whole life dies, . . Yet the

And the heart

heart of a whole life dies . . When its love, . . its love, . . its love is done.

THOU'RT LIKE UNTO A FLOWER

(Du bist wie eine Blume)

H. HEINE
Moderato

A. RUBINSTEIN

p

Thou'rt like un - to a flow - -
Du bist wie ei - ne Blu - -

er, So fair, so pure and bright, . . . I gaze on thee, and
me, So hold, und schön, und rein, . . . Ich schau dich an, und

p

sad - - ness Steals o'er my heart's de - light. . . . I long on
Weh - - muth Schleicht mir in's Herz hin - ein. . . . Mir ist, als

thine gold-en tress - - es My fold - ed hands . . to lay
 oh ich die Hän - - de Auf's Haupt dir le - - - gen sollt',

Pray - ing that God may pre - serve thee So fair, so pure al - way, . . .
 Be - tend, dass Gott dich er - hal - te So rein, und schön, und hold, . . .

cres.
 Pray - ing that God may pre - serve thee So fair, so pure al -
 Be - tend, dass Gott dich er - hal - te So rein, und schön, und

cres.

p

way, Pray - ing that God may pre -
 hold, Be - tend, dass Gott dich er -

serve thee So fair, so pure . . . al -
 hal - te So rein, und schön, . . und

p

way. . . .
 hold. . . .

SOLDIER'S SONG

(Rigoletto)

English adaptation, M. H. M.

G. VERDI

1. There are not ma - ny so brave as we . . . are, We're young, un -
 2. for - tune we march while sing - - ing, Our ban - ners

The first system of the musical score for 'Soldier's Song'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal line is accompanied by a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The lyrics are written below the vocal line, with two verses. The first verse ends with a fermata over the final note.

daunt - ed, we know no fear; We march so brisk - ly, our hearts so
 wav - ing so proud on high; To war in - spir - ing, true hearts we're

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics continue below the vocal line. The system concludes with a final cadence in the piano accompaniment.

will - ing, Our hopes al - ways are pure and clear.
bring - ing, We leave this life with - out a sigh.

are pure and
with - out a

2. To seek our We are cour - a - geous, we are en -

clear. sigh.

Our - ing, Our lives we of - fer for right-eous-ness; And now and

The first system of a musical score. It consists of a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The key signature is D major (two sharps). The vocal line begins with a rest, followed by the lyrics "Our - ing, Our lives we of - fer for right-eous-ness; And now and". The piano accompaniment provides a harmonic foundation with chords and moving lines.

ev - er our hopes pur - su - ing, We stand to - geth - er in might - i -

The second system of the musical score, continuing the vocal and piano parts. The lyrics are "ev - er our hopes pur - su - ing, We stand to - geth - er in might - i -". The musical notation continues with similar harmonic and melodic structures as the first system.

ness; The great, the small, the a - ble, all, Now come, now heed your coun - try's

8va.....

This system contains measures 1 through 8 of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#). The tempo is marked with a common time signature (C). The music is in a major mode. The vocal line starts with a rest, then enters with the lyrics. The piano accompaniment consists of chords and moving lines. The bass line provides a harmonic foundation. The system ends with a repeat sign.

call. So faith - ful, true and brave are we for - ev - - er, Oh, coun - try

loco

pp

This system contains measures 9 through 16 of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a rest in measure 10, then enters with the lyrics. The piano accompaniment continues with chords and moving lines. The bass line provides a harmonic foundation. The system ends with a repeat sign.

dear, thy hon - or now we bear, To be thy sons we pray, to love thee

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a 'V' marking above the first measure.

ev - er,

ev - er, Till death from life us parts we will thy serv - ants be, To do thy will our du - ty

8va.....
ff *pp*

This system contains measures 5-8. The vocal line continues with the lyrics. The piano accompaniment features a 'V' marking above measure 5 and a 'x' marking below measure 5. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). An *8va.....* marking is present above the piano part in measure 8.

ppp sotto voce

e'er shall be, Thy fame our care shall be; Thee we shall o-bey, Thee we shall o -

ppp

8va.....

f *pp* *ppp sotto voce*

bey; To do thy will our du - ty e'er shall be, Thy fame our care shall

loco

ff *pp* *ppp*

be, Thee we will o - bey! Thee we will o - bey! we will o - bey! we will o -

The first system of the musical score is written in D major (two sharps). It consists of four staves. The top two staves are for a vocal part, with lyrics underneath. The bottom two staves are for a piano accompaniment. The music is in 4/4 time. The vocal part has a melody with some triplets and rests. The piano part provides a harmonic accompaniment with chords and moving lines.

bey! So faith - ful, true and brave are we, We shall o - bey! we shall o -

Sva.....

The second system continues the musical score. It also consists of four staves. The vocal part continues with the lyrics. The piano accompaniment continues with a similar harmonic structure. The system concludes with a fermata over the final notes. The tempo or mood is indicated by the marking *Sva.....* (Sustained).

First system of music, measures 1-8. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piano part consists of a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking in measure 7.

bey, To do thy will our wish shall be, To do thy will we shall o -

8va.....

Second system of music, measures 9-16. It continues the vocal line, bass line, and piano accompaniment. The piano part features a more complex texture with sixteenth-note runs in measures 15 and 16. Dynamics include a forte (*f*) marking in measure 15.

bey, To do thy will we shall o - bey.....

8va.....

MAXWELTON'S BRAES ARE BONNIE

DOUGLAS OF FINLAND

(Annie Laurie)

LADY JOHN SCOTT, arr.

1. 7 Max - wel - ton's braes are bon - nie, Where ear - ly fa's the
 2. 7 Her brow is like the snaw - drift, Her neck is like the
 3. Like dew on th' gow - an ly - ing Is th' fa' o' her fair - y

dew, . And it's there that An - nie Lau - rie Gie'd me her prom - ise
 swan, . . Her face it is the fair - est That e'er the sun shone
 feet, . . And like winds in sum - mer sigh - ing, Her voice is low and

true, Gie'd me her prom - ise true, Which ne'er for - got will be; And for
 on, That e'er the sun shone on, And dark blue is her e'e; And for
 sweet, Her voice is low and sweet, She's all the world to me; And for

bon - nie An - nie Lau - rie I'd lay me doon and dee.

AUTUMN SONG

KLINGEMAN. English translation by M. H. M.

F. MENDELSSOHN

Allegro agitato.

Oh, why so soon . . . doth pass sum-mer's pleas-ure?
 Ach, wie so bald . . . ver-hal-let der Rei-gen,

The first system of the musical score for 'Autumn Song'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The tempo is marked 'Allegro agitato.' and the dynamics include 'sf' (sforzando) and 'mf' (mezzo-forte). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Why fades the spring-time to win-ter gray? Oh, why so
 Wan-delt sich Früh-ling in Win-ter-seit! Ach, wie so

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are in English and German. The piano accompaniment continues with the same rhythmic pattern.

soon . . . in such sad-'ning meas-ure So si-lent steal all the
 bald . . . in trau-ern-des Schwei-gen, Wan-delt sich al-le die

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are in English and German. The piano accompaniment continues with the same rhythmic pattern.

gay ones a - way? Soon will the mer - - - ry ech - oes be
Fröh - lich - keit! *Bald sind die lets - - - ten Klän - ge ver-*

dy - ing, Soon will the joy - - - ous song - sters be fly - ing,
flo - gen, Bald sind die lets - - - ten Sän - ger ge - so - gen,

Soon now the last green leaves will fall,
Bald ist das lets - te Grün da - hin,

f

Soon fall, All hear grim
Bald hin, Al - le sie

win - - ter's clar - ion call, . . . All hear grim win - - ter's
 wol - - len heim - wärts zieh'n! . . . Al - le sie wol - - len

clar - i - on call, Soon now the last . . . green leaves will
 heim - wärts zieh'n. Bald ist das lets - - te Grün da -

fall, All hear grim win - - ter's clar - i - on call,
 hin! Al - le sie wol - - len heim - wärts zieh'n,

Oh, why so soon . . . doth pass . . . sum-mer's pleas - ures? Why fades the
Ach, wie so bald . . . er - hal - let der Rei - gen, Wan - delt sich

spring - time . . . to win - ter gray? Were they but dreams, these
Lust in . . . seh - nen - des Leid. Wär't ihr ein Traum, ihr

heart throb - bings ho - ly? Pure as the spring but all in
Lie - bes ge - dan - ken? Süß wie der Lenz, und schnell ver -

vain! Pure as the spring but all . . . in vain.
weht? Süß wie der Lenz, und schnell . . ver-weht.

One thing, but one thing is left me
Ei - nes, nur Ei - nes will nim - mer

One thing, but one thing is left me on - ly, But
Ei - nes, nur Ei - nes will nim - mer wan - ken, Nur

on - ly,
wan - ken,

one thing is left me on - ly, It is my long - ing, with
Ei - nes will nim - mer wan - ken, Es ist das Seh - nen, das

re - main.
ver - geht.

f *Tempo I*

me 'twill re - main. Oh, why so soon . . doth pass sum - mer's
nim - mer ver - geht. Ach, wie so bald . . ver - hal - let der

cres.

pleas - ures? Oh, why so soon . . doth pass sum - mer's pleas - ures?
Rei - gen! Ach, wie so bald . . ver - hal - let der Rei - gen!

f *sf*

Oh, why so soon doth pass sum - mer's pleas - ures? Why fades the spring-time to
Ach, wie so bald in trau - ern - des Schwei - gen, Wan - delt sich al - le die

win - ter gray? Why fades the spring-time to win - ter gray? Oh,
 Fröh - lich - keit! Wan - delt sich al - le die Fröh - lich - keit! Ach,

sf

why so soon? Oh, why so soon? Oh, why so soon?
 wie so bald! Ach, wie so bald! Ach, wie so bald!

p *cres.* *f*

. Oh, why so soon?
 Ach, wie so bald!

p *pp*

NO EVIL SHALL BEFALL THEE

("Eli")

M. COSTA

Allegretto *p*

No e - vil shall be - fall thee, Dear

No e - vil shall be - fall thee, Dear

p

cres.

ob - ject of His choice; This night our Lord will

ob - ject of His choice; This night our Lord will

call thee, In a still, small voice, In a

call thee, In a still, small voice, In a

The first system of the musical score, measures 1-4. It features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "call thee, In a still, small voice, In a".

still, small voice. Thy God saith, they that

still, small voice. Thy God saith, they that

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The lyrics are: "still, small voice. Thy God saith, they that". A crescendo marking "cres." is placed above the first vocal staff at the beginning of measure 7.

NO EVIL SHALL BEFALL THEE

("Eli")

M. COSTA

Allegretto *p*

No e - vil shall be - fall thee, Dear

No e - vil shall be - fall thee, Dear

No e - vil shall be - fall thee, Dear

cres.

ob - ject of His choice; . . . This night our Lord will

ob - ject of His choice; This night our Lord will

ob - ject of His choice; This night our Lord will

call thee, In a still, small voice, In a

call thee, In a still, small voice, In a

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first two staves have lyrics: "call thee, In a still, small voice, In a". The third staff has a fermata over the first measure. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords marked with 'x'.

still, small voice. Thy God saith, they that

still, small voice. Thy God saith, they that

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "still, small voice. Thy God saith, they that". The third staff has a fermata over the first measure. The piano accompaniment continues with the right-hand melody and left-hand bass line with chords marked with 'x'. A "cres." marking is present above the third staff.

fear Him, Shall heart and soul re - joice; . . . Then

fear Him, Shall heart and soul re - joice; . . . Then

cres. *p*

sleep to wake and hear Him, In a still, . . small . .

sleep to wake and hear Him, In a still, . . small

cres. *p*

voice, Then sleep, then sleep to

voice, Then sleep, then sleep to

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal staff has lyrics: "voice, Then sleep, then sleep to". The second vocal staff has lyrics: "voice, Then sleep, then sleep to". The piano accompaniment features a flowing melody in the right hand and a bass line in the left hand.

wake and hear Him, In a still, small

wake and hear Him, In a still, small

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves have lyrics: "wake and hear Him, In a still, small". The piano accompaniment continues with a similar melodic and harmonic structure. A *dim.* (diminuendo) marking is present above the piano part in the second system.

voice, In a still, small voice, voice, In a still, small voice,

pp *cres.* *Ped. p*

This system contains the first four measures of the piece. It features three vocal staves and a piano accompaniment. The vocal parts enter in measure 1 with the lyrics 'voice, In a still, small voice,'. The piano accompaniment begins in measure 1 with a series of eighth notes in the right hand and chords in the left hand. Dynamic markings include *pp* at the start of the vocal lines, *cres.* above the piano right hand in measure 4, and *Ped. p* below the piano left hand in measure 4.

In a still, small voice, In a still, small

In a still, small voice, In a still, small

pp *ppp* *ppp*

This system contains measures 5 through 8. The vocal parts continue with the lyrics 'In a still, small voice, In a still, small'. The piano accompaniment continues with eighth notes and chords. Dynamic markings include *pp* above the vocal lines in measure 5, *ppp* above the piano right hand in measure 7, and *ppp* above the piano left hand in measure 8.

voice.

voice.

cres. *dim.* *ppp*

PRAYER

OLIVER HOLDEN

J. B. DYKES

1. They who seek the throne of grace Find that throne in ev'r - y place;
 2. In our sick - ness or our health, In our want or in our wealth,
 3. When our earth - ly com - forts fail, When the foes of life pre - vail,
 4. Then, my soul, in ev'r - y strait, To thy Fa - ther come and wait;

If we live a life of pray'r, God is pres - ent ev'r - y - where.
 If we look to God in pray'r, God is pres - ent ev'r - y - where.
 'Tis the time for ear - nest pray'r, God is pres - ent ev'r - y - where.
 He will an - swer ev'r - y pray'r, God is pres - ent ev'r - y - where.

BOAT SONG

EDWARD OXENFORD

FREDERIC H. COWEN

p Andantino ♩. = 40

1. Row, row, gen - tly row On the wa - ter's sil - v'ry flow!
 2. Row, row, gen - tly row, Blithe - ly sing - ing as ye go;

Sempre legato
Andantino
p Sempre legato

p

Tim - ing all your bend - ing oars, As you pass the smil - ing shores;
 Ech - oes all re - peat your song, As ye urge the boat a - long;

p

poco cres. *dim.*

One by one new beau - ties rise, Charm - ing all your hearts and eyes!
 Wa - ter lil - ies, white and gold, Bloss - som that ye might be - hold!

poco cres. *dim.*

cres. *mf* *dim.*

Flow - 'rets fair and state - ly trees, Trem - - - bling 'neath the sum - mer
 Rip - pling wave - lets rise and fall, Sweet - - - - ly har - mo - niz - ing

Flow - 'rets fair, state - - - - ly trees, Trem - bling 'neath the sum - mer
 Rip - pling waves rise and fall, Sweet - ly har - mo - niz - ing

Flow - 'rets fair, state - ly trees, . . . Trem - bling 'neath the
 Rip - pling waves rise and fall, . . . Sweet - ly har - mo -

cres. *mf* *dim.*

p *dim.*

breezel all. Row, gen - tly row, row, gen - tly
all. Row, gen - tly row, row, gen - tly

breezel all. Row, gen - tly row, gen - tly
all. Row, gen - tly row, gen - tly

breezel nize. Row, gen - tly row, row, gen - tly
nize. Row, gen - tly row, row, gen - tly

p *dim.*

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics: 'breezel all. Row, gen - tly row, row, gen - tly' and 'breezel all. Row, gen - tly row, gen - tly'. The piano part has lyrics: 'breezel nize. Row, gen - tly row, row, gen - tly'. Dynamics include *p* (piano) and *dim.* (diminuendo).

dim. *p*

row, As the sil - v'ry wa - ters flow, . . Breath - ing mu - sic

row, As sil - v'ry wa - ters flow, . . Breath - ing mu - sic

row, As the sil - v'ry wa - ters flow, Breath - ing mu - sic

dim. *p*

The second system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics: 'row, As the sil - v'ry wa - ters flow, . . Breath - ing mu - sic' and 'row, As sil - v'ry wa - ters flow, . . Breath - ing mu - sic'. The piano part has lyrics: 'row, As the sil - v'ry wa - ters flow, Breath - ing mu - sic'. Dynamics include *dim.* (diminuendo) and *p* (piano).

soft and low! Row,

soft and low! Gen - tly row,

soft. and low! Gen - tly row,

pp

pp

pp

pp

This system contains measures 1 through 8. It features four staves: two vocal staves (soprano and alto) and two piano staves. The vocal parts have lyrics 'soft and low!' and 'Row,'. The piano accompaniment includes dynamic markings *pp* (pianissimo) in measures 1, 3, 5, and 7. The key signature has two flats (B-flat and E-flat).

poco rall. gen - tly row, row, row.

gen - tly row, row, row.

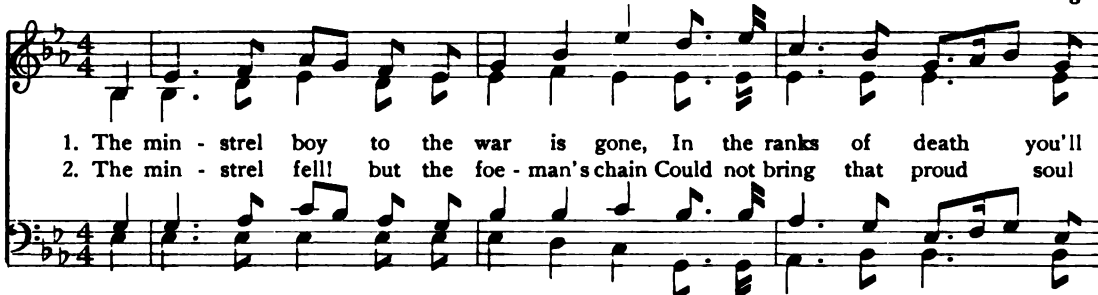
gen - - - - tly row, gen - - tly row.

poco rall. *pp* *pp*

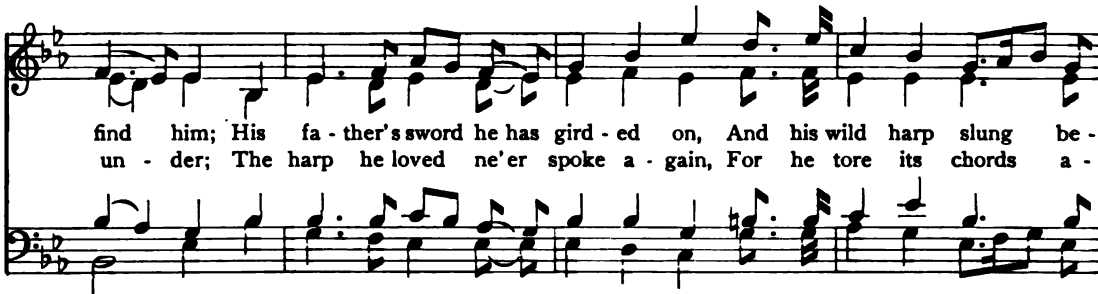
This system contains measures 9 through 16. It continues the four-staff format. The vocal parts have lyrics 'gen - tly row, row, row.' and 'gen - - tly row.'. The piano accompaniment includes the instruction *poco rall.* (poco rallentando) in measures 9 and 15, and *pp* (pianissimo) in measures 11 and 13. The key signature remains two flats.

THE MINSTREL BOY

Irish Folksong



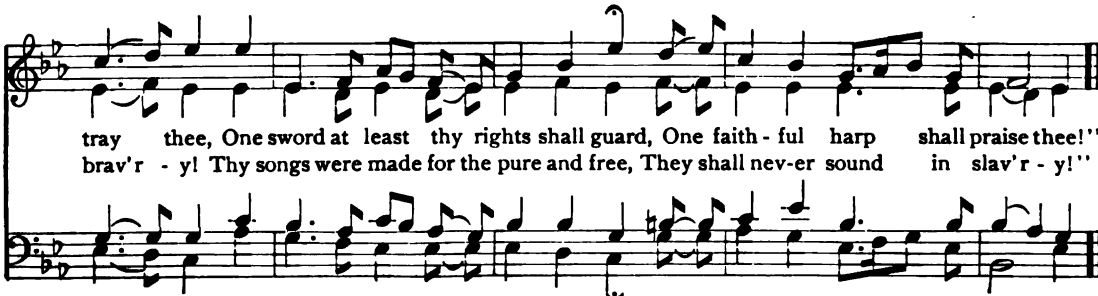
1. The min - strel boy to the war is gone, In the ranks of death you'll
 2. The min - strel fell! but the foe - man's chain Could not bring that proud soul



find him; His fa - ther's sword he has gird - ed on, And his wild harp slung be -
 un - der; The harp he loved ne'er spoke a - gain, For he tore its chords a -



hind him. "Land of song," said the war - rior bard, "Tho' all the world be -
 sun - der And said, "No chains shall sul - ly thee, Thou soul of love and



tray thee, One sword at least thy rights shall guard, One faith - ful harp shall praise thee!"
 brav'r - y! Thy songs were made for the pure and free, They shall nev - er sound in slav'r - y!"

THE LOTUS FLOWER

57

HEINE. English translation, M. H. M.

ROBERT SCHUMANN

Larghetto *p*

The Lo - tus flow'r is droop - ing
Die Lo - tus - blu - me äng - stigt

Un - der the sun's bright ray;
Sich vor der Son - ne Pracht,

With drow - sy head she
Und mit ge - senk - tem

dream - eth The long sun - ny hours a - way. The
Hau - te Er - war - tet sie träu - mend die Nacht. Der

moon, he comes, her lov - er, To wake her with cool - est
Mond, der ist . . ihr Buh - le, Er weckt sie mit sei - nem

pp

light; Her beau - ty he doth dis - cov - er, He
Licht, Und ihm ent - schlei - ert sie freund - lich Ihr

sees her gleam - ing face. She blooms and glows and
from - mes Blu - men - ge - sicht. Sie blüht und glüht und

accel.

poco a poco

glis - tens, And gaz - es in - to the night; . . . As
leuch - tet, Und star - ret stumm in die Höh; . . . Sie

rit. *rit.*

sigh - ing and weep - ing she lis - tens To his won - drous tale of
duf - tet und wei - net und zit - tert Vor Lie - be und Lie - bes -

rit.

love, To his won - drous tale of love.
weh, Vor Lie - be und Lie - bes, - weh.

A FAVORITE PLACE

English translation, M. H. M.

F. MENDELSSOHN

1. Know'st thou where I love to stray When the day - light di - eth?
 2. There the flow - ers whis - per soft, From the green field peep - ing,
 3. Then there came a spi - der small, Said, 'Do not be griev - ing,
 1. *Wisst ihr, wo ich ger - ne weil' In der A - bend - küh - le?*
 2. *Auch die Blüm - lein in dem Grün An zu spre - chen fan - gen,*
 3. *Da naht sich ein Spinn - lein weiss, Spricht: „sei doch zu - frie - den,*

There in the dim pur - ple vale, Where the mill still pli - eth, Where a ti - ny
 And a gen - tle flow - 'ret speaks, 'See how sad I'm weep - ing, Wild rose with its
 Soon thou too must fade a - way, Though 'tis sad fate's weav - ing, A mem - 'ry
In dem stil - len Tha - le geht Ei - ne klei - ne Müh - le, Und ein klei - ner
Und das blau - e Blüm - lein sagt: „Sieh' mein Köpf - chen han - gen! Rös - lein mit dem
Ein - mal musst du doch ver - geh'n, So ist es hie - nie - den; Bes - ser dass das

brook runs by, O'er head green leaves are gleam - ing; Here I sit for
 thorns so sharp Hath pierc - ed my heart tru - ly; Oh, I'm sad - ly
 sweet thou'lt take To the land ev - er - last - ing; 'Tis of love and
Bach da - bei, x Rings um - her steh'n Bäu - me, Oft sits' ich da
Dor - nen - kuss x Hat mich so ge - sto - chen: Ach! das macht mich
Herz dir bricht x Von dem Kuss der Ro - se, Als du kennst die

dim. *pp*

ma - ny hours, Lost in thought and dream - - - ing,
 griev - ing, Breaks my heart now sure - - - ly."
 kind - ness, too, Thou to all wert cast - - - ing."
stun - den - lang, Schau' um - her und träu - - - me.
gar be - trübt, Hat mein Herz ge - bro - - - chen."
Lie - be nicht, Und stirbst lie - be - lo - - - se."

ROBIN ADAIR

Scotch Air

1. What's this dull town to me? Ro - bin's not near; What was't I wished to see,
 2. What made th' as - sem - bly shine? Ro - bin A - dair; What made the ball so fine?
 3. But now thou'rt cold to me, Ro - bin A - dair, But now thou'rt cold to me,

What wish'd to hear? Where's all the joy and mirth That made this town a
 Ro - bin was there; What, when the play was o'er, What made my
 Ro - bin A - dair, Yet him I loved so well, Still in my

heav'n on earth? Oh, they're all fled with thee, Ro - bin A - dair.
 heart so sore? Oh, it was part - ing with Ro - bin A - dair.
 heart shall dwell; Oh, I can ne'er for - get Ro - bin A - dair.

HAIL, COLUMBIA

JOSEPH HOPKINSON

"The President's March"

Alla marcia

1. ♪ Hail, Co - lum - bia! hap - py land! ♫ Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -

heav'n - born band! Who fought and bled in . Free - dom's cause, Who
fend your shore; Let no rude foe, with im - pious hand, Let

fought and bled in Free - dom's cause, And when the storm of
no rude foe, with im - pious hand, In - vade the shrine where

war was gone, En - joyed . the . . peace your val - or won. Let
sa - cred lies Of toil . . and . . blood the well - earned prize. While

in - de - pend - ence be our boast, Ev - er mind - ful what it cost;. .
of - f'ring peace, sin - cere and just, In Heav'n we place a man - ly trust, That

Ev - er grate - ful for the prize, X Let its al - tar reach the skies.
truth and jus - tice shall pre - vail, And ev'r - y scheme of bond - age fail.

CHORUS.

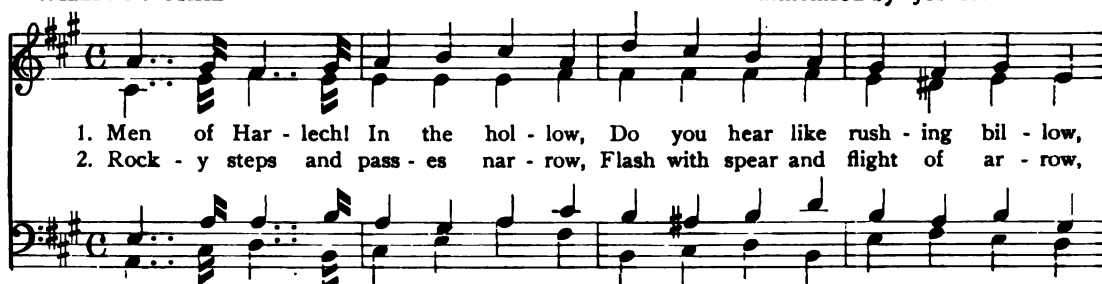
Firm, u - nit - ed let us be, Ral - lying round our lib - er - ty!

As a band of broth - ers joined, Peace and safe - ty we shall find.

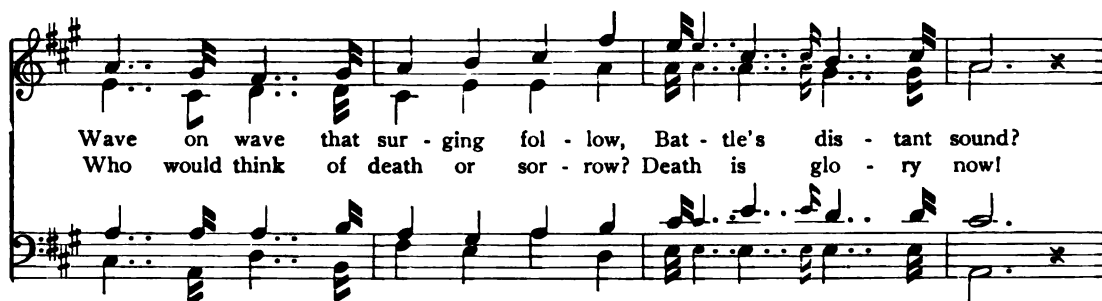
MEN OF HARLECH

WILLIAM DUTHIE

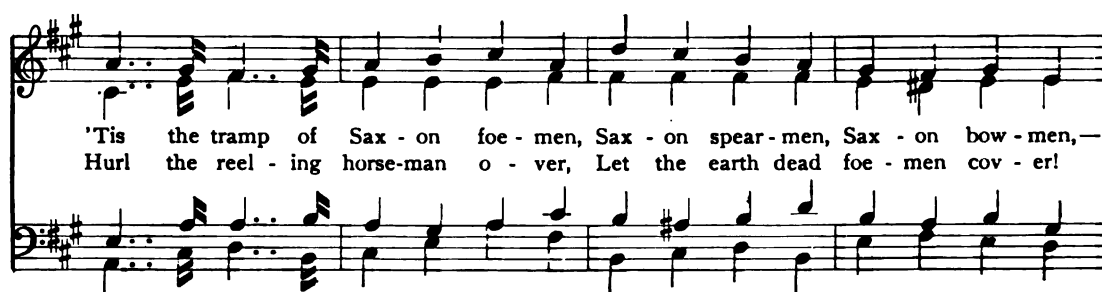
Harmonized by JOSEPH BARNEY



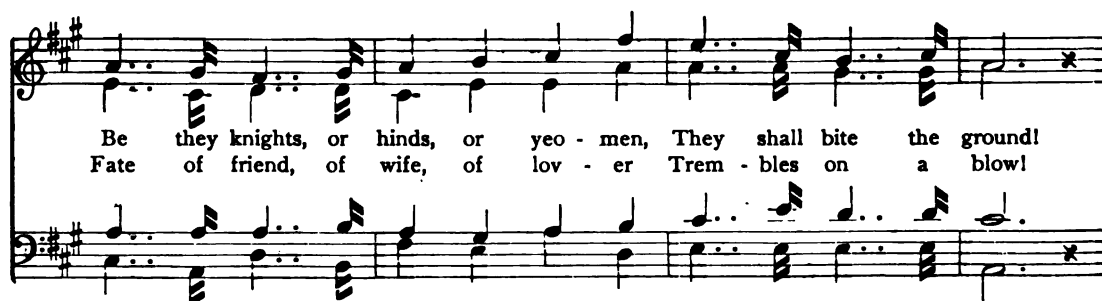
1. Men of Har - lech! In the hol - low, Do you hear like rush - ing bil - low,
2. Rock - y steps and pass - es nar - row, Flash with spear and flight of ar - row,




Wave on wave that sur - ging fol - low, Bat - tle's dis - tant sound?
Who would think of death or sor - row? Death is glo - ry now!



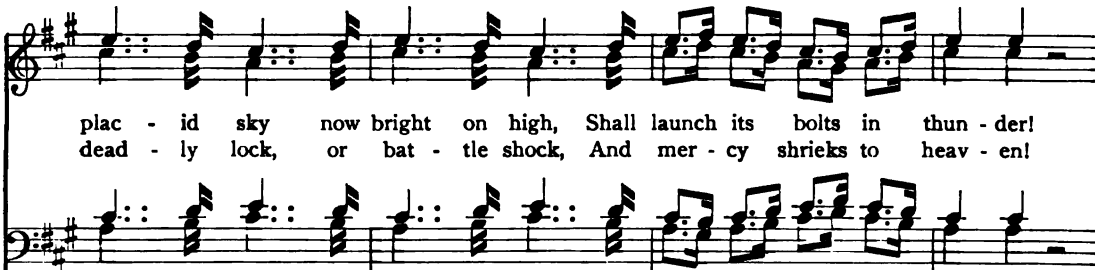
'Tis the tramp of Sax - on foe - men, Sax - on spear - men, Sax - on bow - men, —
Hurl the reel - ing horse - man o - ver, Let the earth dead foe - men cov - er!



Be they knights, or hinds, or yeo - men, They shall bite the ground!
Fate of friend, of wife, of lov - er Trem - bles on a blow!



Loose the folds a - sun - der, Flag we con - quer un - der! The
Strands of life are riv - en; Blow for blow is giv - en, In



plac - id sky now bright on high, Shall launch its bolts in thun - der!
dead - ly lock, or bat - tle shock, And mer - cy shrieks to heav - en!



On - ward! 'tis our coun - try needs us, He is brav - est, he who leads us!
Men of Har - lech! young or hoar - y, Would you win a name in sto - ry!

Last verse only



Hon - or's self now proud - ly leads us! Free - dom! God, and Right!
Strike for home, for life, for glo - ry! Free - dom! God, and Right!

THE LOST CHORD

ADELAIDE A. PROCTER

ARTHUR SULLIVAN

VOICES IN UNISON

The image shows a musical score for a piece titled "The Organ". It consists of two systems. The first system is for the vocal part, labeled "VOICES IN UNISON" at the top. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The lyrics "Seat - ed one day at the Or - gan, I was wea - ry and ill at ease, And my" are written below the staff. The second system is for the piano accompaniment, featuring a grand staff with both treble and bass clefs. The piano part begins with a piano (p) dynamic marking. The bass line includes several pedal point markings: "Ped." at the beginning, "* Ped." in the middle, and "Ped." at the end, with asterisks indicating specific moments. The piano accompaniment consists of chords and single notes that support the vocal melody.

Seat - ed one day at the Or - gan, I was wea - ry and ill at ease, And my

fin - gers wan-dered i - dly O - ver the nois - y keys. I know not what I was

cres.

play - ing, Or what I was dream - ing then; But I struck one chord of

cres. dim. p

cres. f poco rall. dim.

mu - sic, Like the sound of a great A - men, Like the sound of a great A - men.

*poco rall. dim. p cres. Ped. **

It flood - ed the crim-son twi-light, Like the

*dim. p Ped. **

close of an An - gel's Psalm, And it lay on my fe - vered spir - it With a

dim.

cres. *dim.*

touch of in - fi - nite calm. It qui - et - ed pain and sor - row, Like

cres.

love o - ver-com - ing strife; It seemed the har - mo - nious ech - o From

dim. *p*

dim.

tranquillo sempre

our dis - cord - ant life. It linked all per - plex - ed mean - ings In - to

p tranquillo

poco a poco più animato

one per - fect peace, And trem - bled a - way in - to si - lence As

cres. animato

*Ped. **

f agitato

if it were loth to cease. I have sought, but I seek it vain - ly, That

f agitato

*Ped. **

one lost chord di - vine, Which came from the soul of the Or - gan, And

en - tered in - to mine. It may be that Death's bright

f grandioso

cres. molto rit. *f* *ff*

Ped.

an - gel Will speak in that chord a - gain, It may be that on - ly in

sempre *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Heav'n I shall hear that grand A - men; It may be that Death's bright

*Ped. * Ped. * Ped. * Ped. * Ped. **

sf sf

an - gel Will speak in that chord a - gain, It may be that on - ly in

ff rit. ff rit.

con grand forza

Heav'n I shall hear that grand A - men.

colla voce con grand forza a tempo rallentando

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

SPINNING CHORUS

(From "The Flying Dutchman")

RICHARD WAGNER

Allegretto

pp

tr

tr

CHORUS OF MAIDENS
SOPRANOS

Hum, hum,

ALTOS

Hum, hum,

p

hum, my wheel keep whirl ing,

hum, my wheel keep whirl ing,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is D major (two sharps). The vocal staves have a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are 'hum, my wheel keep whirl ing,'.

Gay - ly, gay - ly turn thee

Gay - - ly, gay - ly turn thee 'round!

The second system of the musical score continues with two vocal staves and a piano accompaniment. The key signature remains D major. The vocal staves have a treble clef and a common time signature. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are 'Gay - ly, gay - ly turn thee' and 'Gay - - ly, gay - ly turn thee 'round!'.

round! Spin, spin, spin, the threads be

. . . . Spin, spin, spin, the threads be

The first system of the musical score, measures 1-4. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "round! Spin, spin, spin, the threads be" on the first line and ". . . . Spin, spin, spin, the threads be" on the second line. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with two sharps. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

twirl ing, Turn, good wheel, with

twirl ing, Turn,

The second system of the musical score, measures 5-8. It continues the vocal line and piano accompaniment. The lyrics are "twirl ing, Turn, good wheel, with" on the first line and "twirl ing, Turn," on the second line. The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in the same key signatures and clefs.

un poco rit.

hum - - - - - ming sound. 1. My
2. On

... good wheel, with hum - - ming sound.

un poco rit.

love is on the storm - y deep, He longs his home a -
storm - y seas my love doth sail, In south - ern lands he

ben tenuto

gain to see, When all a - round doth rest I weep, Oh,
wins much gold, Then turn, good wheel, tire not nor fail! Oh,

cres.

p *cres.* *f*

may he soon re - - turn to me! Oh, may he soon
soon my love may I be - hold, And gold for her

dim. *rit.* *pp*

dim. *p rit.*

a tempo I mo.

f

to me re - turn!
who du - ly spins!

f *p* *cres.*

Spin! spin, spin,

a tempo I mo.

f *p* *cres.*

f

1. 2. Spin we du - - ly!

f *p*

spin, we du - ly! Hum,

f *p*

First system of music, measures 1-4. The key signature is two sharps (F# and C#). The first staff (treble clef) has a fermata over the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (treble clef) has a crescendo marking and a fermata over the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano part (grand staff) features a complex accompaniment with many sixteenth notes. Dynamics include *f* (forte) and *cres.* (crescendo).

wheel, go tru - - ly!

hum, wheel, go - tru - ly!

Second system of music, measures 5-8. The key signature is two sharps (F# and C#). The first staff (treble clef) has a fermata over the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (treble clef) has a fermata over the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano part (grand staff) features a complex accompaniment with many sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

Tra la ra, la la la la la! Tra la ra, la

Spin, spin we du - ly! Hum,

la la la la! Tra la ra la la la la

wheel, go tru - ly! Spin, spin, spin, we du - ly

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "la la la la! Tra la ra la la la la" and "wheel, go tru - ly! Spin, spin, spin, we du - ly".

la la la la la.

spin, we du - ly spin.

This system contains the next four measures (measures 5-8). The vocal melody continues with the lyrics "la la la la la." and "spin, we du - ly spin.". The piano accompaniment includes dynamic markings: *f* (forte) at the beginning of measure 7 and *ff* (fortissimo) at the beginning of measure 8. A first ending bracket labeled "1" spans the final two measures of the system.

First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and sixteenth notes, and a few dotted notes. The bass staff features a continuous, rapid sixteenth-note accompaniment.

Second system of musical notation, continuing the piece. It includes the same treble and bass staves. The treble staff has a melodic line with some rests and a final measure marked *D. S.* (Da Capo). The bass staff continues with the sixteenth-note accompaniment.

Third system of musical notation, featuring three staves. The top two staves are vocal parts. The first staff has a melodic line starting with a fermata and a measure marked with an 'x'. Below it, the text *la.* is written. The second staff has a single note followed by a measure marked with an 'x'. Below it, the text *spin.* is written. The bottom two staves are piano accompaniment. The treble staff has a melodic line starting with a fermata and a measure marked with a '2' (second). The bass staff continues with the sixteenth-note accompaniment. The system concludes with the instruction *molto dim.* (molto diminuendo) and the dynamic marking *pp* (pianissimo).

A SWAN

(Ein Schwan)

HENRIK IBSEN. English translation, M. H. M.

E. GRIEG

Andante ben tenuto *p*

My swan, thou still one! With
 Mein Schwan, mein stil - ler, Mit

p *piu p*

Ped.

plum - age all gleam - ing, Al - ways si - lent - ly glid - ing, So
 wei - ssem Ge - fie - der! Dei - ne won - ni - gen Lie - der Ver -

pp molto legato

mute - - ly dream - ing.
 rieth . . kein Tril - ler.

dolce poco animato

pp

Fear - ful thou of the elf - haunt - ed bush - es,
 Ängst - lich sor - gend des El - fen im Grun - de,

pp
Ped.

cres. *f agitato*

Glid - ing there ev - er, list - 'ning 'mid rush - es. And
 Glittst du hor - chend all - zeit in die Run - de. Und

cres.
Ped.

più f

yet when death takes thee, pant - ing and sigh - ing, I weep at thy dy - ing, But
 doch be - zwangst du zu - letzt mich beim Schei - den Mit trü - gen - den Ei - den, ja

f *più f*

Ped.

ff *rit.* *trattendo* *pp* *trattendo*

thou! . . . Thou'rt sing - ing!
 da, . . . Da sangst du!

Thou seek - est sing - ing,
 Du schlos - sest sin - gend

ff *p* *pp* *trattendo*

p

That heav - en - ly pas - sage Thy song still ring - ing;
 Die ir - di - sche Bahn doch, Du starbst ver - klin - gend;

p

pp *trattendo* *lento*

Thou'rt free . . . at last! . . . at last! . . .
 Du warst . . . ein Schwan doch! ein Schwan doch!

pp

ALL THROUGH THE NIGHT

Old Welsh Song

With simplicity

1. Sleep, my love, and peace at - tend thee, All through the night!
 2. Though I roam a min - strel lone - ly, All through the night!
 3. Hark! a sol - emn bell is ring - ing Clear, through the night!

Guard - ian an - gels God will lend thee, All through the night!
 My true harp shall praise thee on - ly, All through the night!
 Thou, my love, art heav'n - ward wing - ing, Home, through the night!

Soft the drow - sy hours are creep - ing, Hill and vale in slum - ber steep - ing.
 Love's young dream, a - las! is o - ver, Yet my strains of love shall hov - er
 Earth - ly dust from off thee shak - en, Soul im - mor - tal thou shalt wak - en,

Love a - lone his watch is keep - ing All through the night.
 Near the pres - ence of my lov - er, All through the night.
 With thy last dim jour - ney tak - en, Home, through the night.

ONE, TWO, THREE

(Catch)

HENRY PURCELL

Allegro non troppo

One, two, three, our
sum, we sum, we sum up all de -
I will not count, I will not count, I will not count the

num - ber is right, Let's sing
lights, de - lights in one, In sweet
care times bring, I'll on - ly, I'll

. and cheer our hearts to - night. We
. de - light of time and tune. I will not count,
on - ly count my time to sing.

DEPARTURE

F. RAIMOND. English translation, M. H. M.

W. MÜLLER

1. So fare thee well, thou si - lent home! It breaks my heart from thee to
 2. So fare thee well, be - lov - ed friends! 'Tis sad to think this friend - ship
 3. Now fare thee well, oh, maid, so dear! 'Tis hard to go and leave thee
 4. If I re - turn to thee, my love, No oth - er gift from heav'n a -

roam; Oh, fare thee well, I may not stay, But now must go up - on my way.
 ends, But if good for - tune fa - vor me, Once more u - nit - ed we shall be.
 here, So give me now thy love - ly hand, Our troth to plight by love's com - mand.
 bove Shall give me joy or lift my woe, But thy great love, thy love to know.

PRETTY MAIDENS

(Catch)

ATTERBURY

Allegretto
 1 Pret - ty maid - ens, pret - ty maid - ens, buy my fair - ings,
 2 Here they are as good, as good as can be.
 3 Turn them o - ver, turn them, turn them o - - ver,

Come, come, pret - ty maid - ens to my stall.

I'm read - y, I'm read - y, read - y now to serve you all.

Now, now, now, now, now, now, pick and choose, here's great and small.

THE OLD YEAR

WALTER MAYNARD

Welsh Carol

1. The old year is dy - ing, fast dy - ing a - way, A dull cloud - y
2. A new year is com - ing to glad - den the heart, And, like a bright
3. While year aft - er year is fast pass - ing a - way, May peace and con -

rall. *a tempo f*

sun - set has closed its last day; The night winds are sigh - ing, its
sun - rise, new hope to im - part; Let joy and af - fec - tion per -
tent - ment hold o'er ye their sway; That when days are drear - y, fond

rall.

last hour is fled, The bells have ceased ring - ing, The old year is dead.
vade ev' - y home, While bells are yet tell - ing The new year has come.
mem' - ries may cheer The good and true - heart - ed Each com - ing new year.

HARK! HARK! THE LARK

(Ständchen)

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Allegretto

The first vocal entry is on a single staff, followed by piano accompaniment on two staves. The vocal line begins with a whole rest, then a half note G4, and continues with a melody. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* (forte) and *pp* (pianissimo).

Hark! hark! the lark at
Horch, horch! die Lerch' im

The second vocal entry is on a single staff, followed by piano accompaniment on two staves. The vocal line continues the melody. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

heav'n's gate sings, And Phœ-bus 'gins to rise, . . . His steeds to wa-ter at those springs On
Ä-ther-blau! Und Phö-bus, neu er-weckt, . . . Tränkt sei-ne Ro-sse mit dem Thau, Der

chal - iced flow'rs that lies, On chal-iced flow'rs that lies; And
 Blu - men - kel - che deckt, Der Blu-men - kel - che deckt! Der

wink - ing Ma - ry - buds be - gin To ope' their gold - en eyes; With
 Rin - gel - blu - me Knos - pe schleusst Die gold - nen Äug-lein auf, Mit

ev'r - y - thing that pret - ty is, My la - dy sweet, a - rise! With
 al - lem, was da rei - zend ist, Du sü - sse Maid, steh' auf, Mit

ev'r - y - thing that pret - ty is, My la - dy sweet, a - rise! A -
al - lem, was da rei - zend ist, Du sü - sse Maid, steh' auf, Steh'

rise, a - rise! My la - dy sweet, a - rise, A -
auf, steh' auf, Du sü - sse Maid, steh' auf, Steh'

rise, a - rise! My la - dy sweet, a - rise!
auf, steh' auf, Du sü - sse Maid, steh' auf!

TO THE TAP OF THE DRUM

91

(William Tell)

ROSSINI

Sempre staccato

To the tap of the drum we will march a - long, With the light and the gay and the

glad, . . . hap-py

joy - ous throng; Not a fear have we now of the bat - tle fray, On this hap - py, hap - py

day, hap - py day. With a step ev - er firm we will move a - long With ban - ners wav - ing

in the air; Hear them shout as we come with our joy - ous song, What greet - ings meet us

ev' r - y - where, Now shout we all hur - rah! and sing of vic - to - ry! With

joy - ous cry we rend the sky, Oh, hear the cheer - ful sound, And once a - gain hur -

rah! we shout for lib - er - ty! For freedom's light, for manhood's right, Let hill and vale re-sound. *D.C.*

To the tap of the drum we will march a - long, With the light and the gay and the

joy - ous throng; Not a fear have we now of the bat - tle fray, On this

glad, hap - py

hap - py, hap - py day, hap - py day, With the light and the gay and the

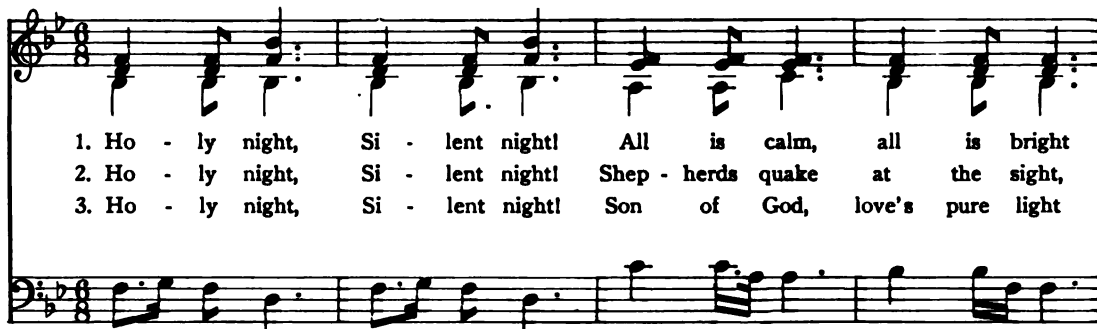
joy - ous throng, To the tap of the drum we will march a - long, march a - long,

march a - long, We will march, we will march a - long.

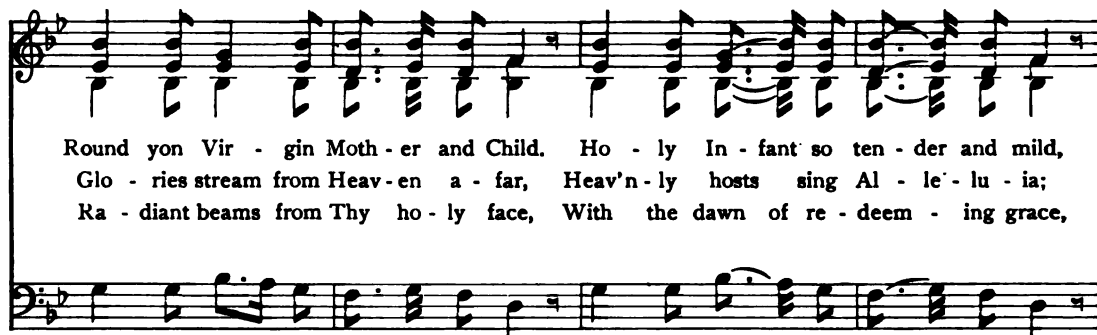
FINE.

HOLY NIGHT

MICHAEL HAYDN, arr.



1. Ho - ly night, Si - lent night! All is calm, all is bright
 2. Ho - ly night, Si - lent night! Shep - herds quake at the sight,
 3. Ho - ly night, Si - lent night! Son of God, love's pure light



Round yon Vir - gin Moth - er and Child. Ho - ly In - fant so ten - der and mild,
 Glo - ries stream from Heav - en a - far, Heav'n - ly hosts sing Al - le - lu - ia;
 Ra - diant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,



Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
 Christ, the Sav - iour is born! Christ, the Sav - iour is born!
 Je - sus, Lord, at Thy birth! Je - sus, Lord, at Thy birth!

STILLE NACHT

95

MICHAEL HAYDN



1. Stil - le Nacht, Hei - li - ge Nacht! Al - les schläft, ein - sam wacht
 2. Stil - le Nacht, Hei - li - ge Nacht! Hir - ten erst kund ge - macht,
 3. Stil - le Nacht, Hei - li - ge Nacht! Got - tes Sohn, o wie lacht



Nur das trau - te hoch - hei - li - ge Paar. Hol - der Kna - be im lock - i - gen Haar,
 Durch der En - gel Hal - le - lu - ja! Tönt es laut von fern und nah:
 Lieb aus dei - nem Gött - li - chen Mund, Da uns schlägt dir ret - ten - de Stund'.



Schlaf in himm - lisch - er Ruh, Schlaf in himm - lisch - er Ruh.
 Christ, der Ret - ter ist dal Christ, der Ret - ter ist dal
 Christ, in dei - ner Ge - burt! Christ, in dei - ner Ge - burt!

AUSTRIAN HYMN

A. J. FOXWELL

J. HAYDN

Maestoso


1. Land of great - ness! Home of glo - ry! Might - y birth - place of the
 2. No - ble deeds of old in - spir - ing Ev'r - y heart with loft - y
 3. Homes by safe de - fense sur - round - ed, Rights which make our free - dom




free! Famed a - like in song and sto - ry! All thy sons shall hon - or
 aim, Now our em - u - la - tion fir - ing, Lead us on to great - er
 sure, Laws on e - qual jus - tice found - ed, These will loy - al - ty se -



thee. North and South are firm - ly band - ed, East and West as one u -
 fame. So shall love and truth un - shak - en, Stur - dy cour - age, hon - est
 cure. While with love and zeal un - ceas - ing, We are join - ing heart and



nite; All by hon - or well com - mand - ed, Strong in striv - ing for the
 worth, Might - y ech - oes still a - wak - en To the far - thest bounds of
 hand, Shine, in bright - ness yet in - creas - ing, Shine, oh, dear - est Fa - ther -



right, All by hon - or well com-mand - ed, Strong in striv - ing for the right.
 earth, Might - y ech - oes still a - wak - en To the far - thest bounds of earth.
 land, Shine, in bright - ness yet in - creas - ing, Shine, oh, dear - est Fa - ther - land.

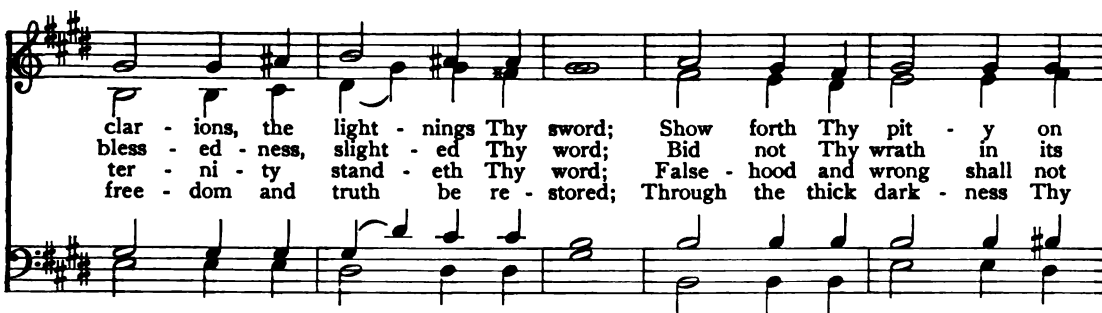
RUSSIAN NATIONAL AIR

English Version, H. CHORLEY

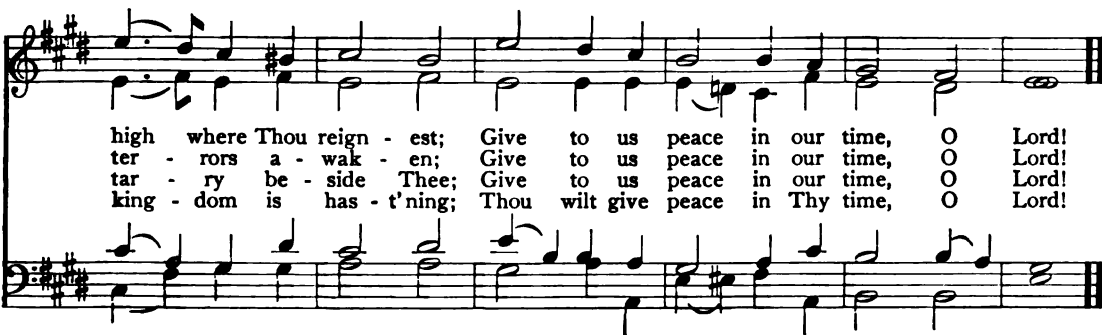
ALEXIS LVOFF



1. God the All - ter - ri - ble! King, who or - dain - est, Great winds Thy
 2. God the All - mer - ci - full earth hath for - sak - en Thy ways of
 3. God the All - right - eous One! man hath de - fied Thee, Yet to e -
 4. God the All - wise! by the fire of Thy chas - t'ning Earth shall to



clar - ions, the light - nings Thy sword; Show forth Thy pit - y on
 bless - ed - ness, slight - ed Thy word; Bid not Thy wrath in its
 ter - ni - ty, stand - eth Thy word; False - hood and wrong shall not
 free - dom and truth be re - stored; Through the thick dark - ness Thy



high where Thou reign - est; Give to us peace in our time, O Lord!
 ter - rors a - wak - en; Give to us peace in our time, O Lord!
 tar - ry be - side Thee; Give to us peace in our time, O Lord!
 king - dom is has - t'ning; Thou wilt give peace in Thy time, O Lord!

THE WAR-SONG OF THE MEN OF GLAMORGAN

SIR WALTER SCOTT

(Cadlef Gwyr Morganwg)

Welsh Air

Animato

1. Red glows the forge in Strig-hul's bounds, And ham - mers din, and an - vil sounds; And
2. From Chepstow's walls at dawn of morn Was heard a - far the bu - gle horn, And
3. ✕ Chepstow's brides may curse the toil That armed stout Clare for Cam-brian broil; Their



ar - mor - ers with i - ron toil, Barb many a steed for bat - tle's broil. Foul
 forth in band - ed pomp and pride, Stout Clare and fi - 'ry Ne - vill ride; They
 or - phans long the art may rue, For Ne - vill's war-horse forged the shoe! No



fall the hand which bends the steel, A-round the cours - er's thun-d'ring heel, That
swore their ban - ners proud should gleam In crim - son light on Rhym - ny's stream; They
more the stamp of arm - ed steed Shall dint Gla - mor - gan's vel - vet mead; Nor

e'er shall dint a sa - ble wound On fair Gla - mor - gan's vel - vet ground.
vow'd Caer-phil - li's sod should feel The Nor - man char - ger's spurn - ing heel.
trace be there in ear - ly spring, Save of the fair - ies' em - 'rald ring.

CHORUS.

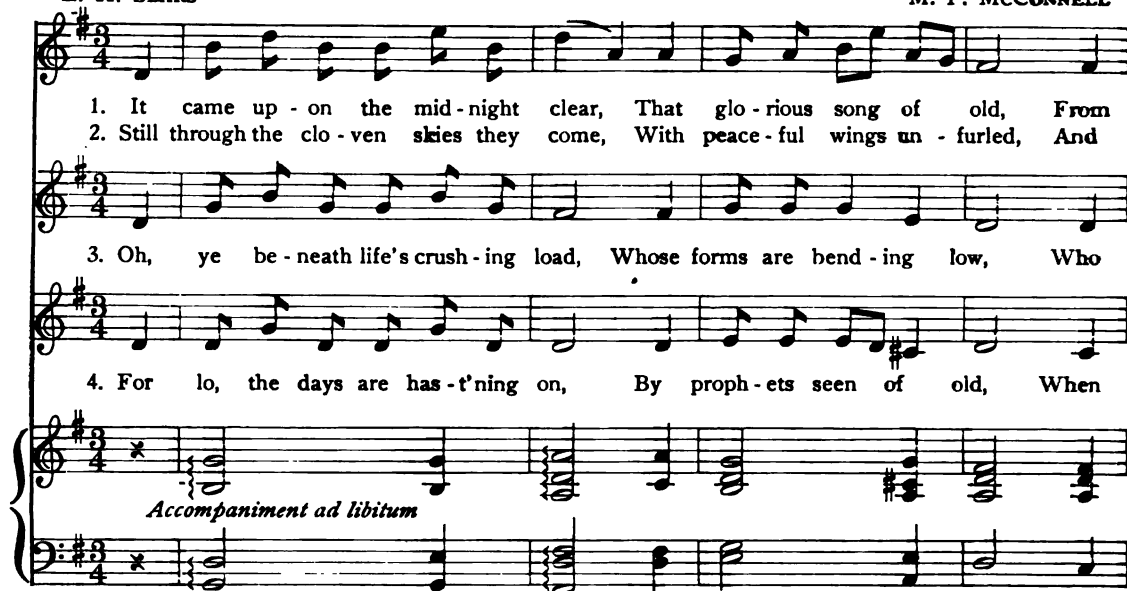
Foul fall the hand which bends the steel, A - round the cours - er's thun-d'ring heel, That

e'er shall dint a sa - ble wound On fair Gla - mor - gan's vel - vet ground.

IT CAME UPON THE MIDNIGHT CLEAR

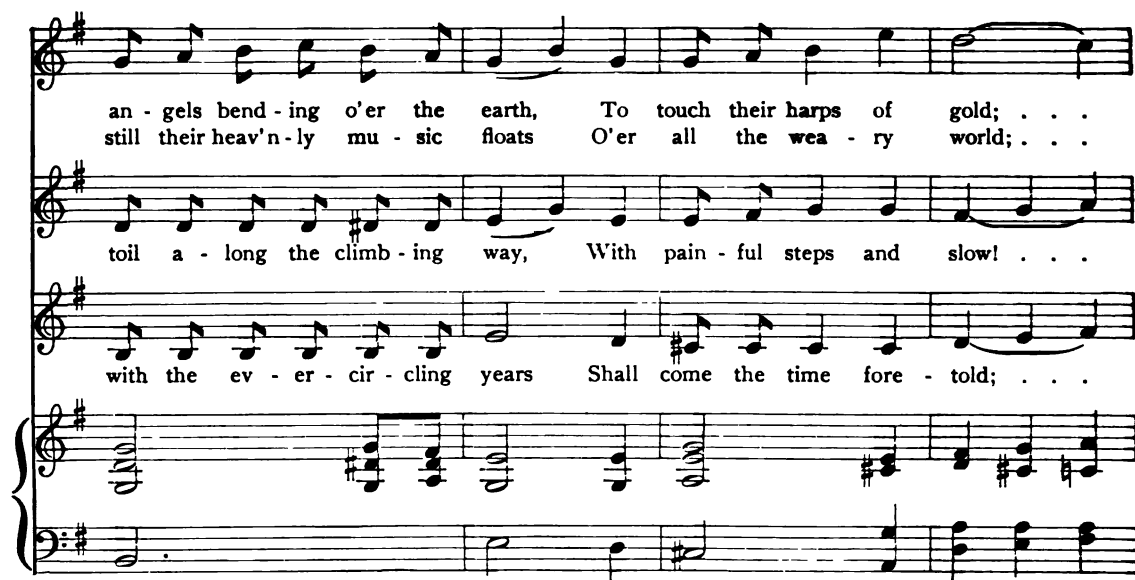
E. H. SEARS

M. F. McCONNELL



1. It came up - on the mid - night clear, That glo - rious song of old, From
2. Still through the clo - ven skies they come, With peace - ful wings un - furled, And
3. Oh, ye be - neath life's crush - ing load, Whose forms are bend - ing low, Who
4. For lo, the days are has - t'ning on, By proph - ets seen of old, When

Accompaniment ad libitum



an - gels bend - ing o'er the earth, To touch their harps of gold; . . .
still their heav'n - ly mu - sic floats O'er all the wea - ry world; . . .
toil a - long the climb - ing way, With pain - ful steps and slow! . . .
with the ev - er - cir - cling years Shall come the time fore - told; . . .

p "Peace up - on earth, good-will to men," From heav'n's all-gracious King. The world in sol - emn
A - bove its sad and low - ly plains They bend on hov'-ring wing, And ev - er o'er its

Look now, for glad and gold - en hours Come swift - ly on the wing; Oh, rest be - side the

p When the new heav'n and earth shall own The Prince of Peace their King, And all the world send

pp

ff still-ness lay To hear the an - gels sing, "Peace up - on earth, good - will to men."
Ba-bel sounds The bless-ed an - gels sing, "Peace up - on earth, good - will to men."

wea - ry road, And hear the an - gels sing, "Peace up - on earth, good - will to men."

ff back the song, Which now the an - gels sing, "Peace up - on earth, good-will to men."

THE TWO GRENADIERS

(Die beiden Grenadiere)

HEINE. English translation, M. H. M.

R. SCHUMANN

Moderato *mf*

To France were re-turn-ing two gren - a -
 Nach Frank - reich so-gen swei Gre - na -

mf *p*

diers That so long in Rus - sia did lan-guish, And as they came to the German fron-
 dier, Die wa - ren in Russland ge - fan - gen, Und als sie ka-men ins deutsche Quar-

p

tier, Their heads were bowed down in an - guish. 'Twas there that they heard the sad
 tier, Sie lie - ssen die Köp - fe han - gen. Da hör - ten sie Bei - de die

dim. *p*

mp

sto - ry of woe, By grief their fair France had been shak-en, Be-sieged and o'er-whelm'd by the
 tra-u - ri - ge Mähr: Dass Frankreich ver-lo - ren ge-gan - gen, Be - siegt und ver-schla-gen das

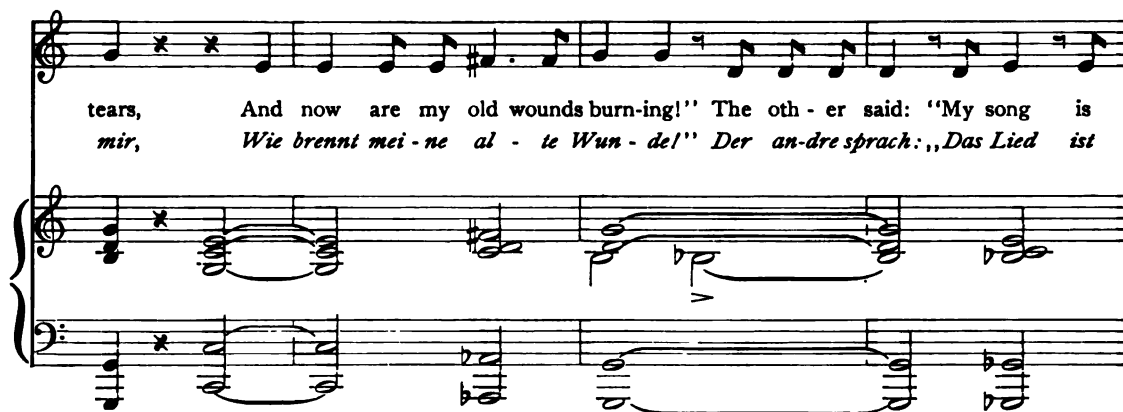
mp

grim, aw - ful foe, And their Em-p'ror, their Em-p'ror was tak-en!
 tap - fe - re Heer, Und der Kai - ser, der Kai - ser ge - fan - gen!

Then wept they to-geth-er, the gren-a-diers, Such
 Da wein - ten zu-sam-men die Gren - a - dier, Wohl



dread - ful news were they to learn. And one then spoke: "Fast fall my
ob der kläg - li - chen Kun - de; Der ei - ne sprach: „Wie weh, wie



tears, And now are my old wounds burn-ing!" The oth - er said: "My song is
mir, Wie brennt mei - ne al - te Wun - del!" Der an-dre sprach: „Das Lied ist



sung, I would with thee die glad - ly, But I've a wife and
aus, Auch ich möcht mit dir ster - ben, Doch hab' ich Weib und

child at home, With - out me they'll fare bad - ly." "What mat - ters
Kind zu Haus, Die oh - ne mich ver - der - ben." "Was schert mich

wife or child to me, Too deep in my soul is grief
Weib, was schert mich Kind, Ich tra - ge weit bes - ser Ver -

ly - ing! Let them go and beg when they hun - gry be, My
lang - en; Lass sie bet - teln geh' n, wenn sie hung - rig sind, Mein

p *gradually slower*

Em - p'ror, my Em - p'ror is dy - ing! Oh, grant me, broth - er, but this
 Kai - ser, mein Kai - ser ge - fang - en! Ge - währ' mir, Bru - der, ei - ne

dim. *p*

pray'r: If now, in-deed, I'm dy - ing! My
 Bitt: Wenn ich jetzt ster - ben wer - de, So

p

corpse to my lov - ed coun - try bear, In France, dear - est land, I'd be
 nimm mei - ne Lei - che nach Frank - reich mit, Be - grab' mich in Frank - reich's

cres. *pf*

faster

ly - ing, My Cross of Hon - or with its band
 Er - de. Das Eh - ren-kreuz am ro - ten Band .

Bind o'er my heart so proud - ly; My mus - ket place with - in my
 Sollst du auf's Herz mir le - gen; Die Flin - te geb' mir in die

rit. f

hand, And gird my sword a - bout me! Thus
 Hand, Und gurt mir um den De - gen! So

shall I lie . . . with - in the tomb, A sen - try true, though
 will ich - lie - gen und hor - chen still, Wie ei - ne Schild-wach, im

f *sf*

si - lent. Till can - nons roar - ing shall sound through the gloom, And
 Gra - be, Bis einst ich hö - re Ka - no - nen - ge-brüll, Und

sf *f* *sf*

tram-pling of hors - es fast fly - ing! When my Em - p'ror, my Em - p'ror shall
 wie - hern-der Ros - se Ge - tra - be, Dann rei - tet, mein Kai - ser wohl

f *sf* *f*

ride o'er my grave, While swords are crash-ing and rend - ing, While swords are crash - ing and
 ü - ber mein Grab, Viel Schwer-ter klir - ren und blit - zen, Viel Schwer-ter klir - ren und

rend - ing, Then shall I a - rise ful - ly armed from the grave, My
 blit - zen; Dann steig' ich ge - waff - net her - vor aus dem Grab, Den

Em-p'ror, my Em - p'ror de - fend - ing!''
 Kai - ser, den Kai - ser zu schüt-zen!''

rit. mf dim. adagio

OLAF TRYGVASON

(Landkjending)

B. BJÖRNSON. English translation, M. H. M.

EDVARD GRIEG

Allegro energico

f *sf* *ff* *p*

Ped. *** *Ped.* ***

Allegro moderato mf

And it was O - laf Tryg - va - son Sail - ing o'er the North Sea grand, . .
 Und das war O - laf Tryg - va - son, Steu - erl ü - ber's Nord-meer hin, . . .

mf

Allegro moderato

mf

Ped. ***

cres.

Seek - ing to found a no - ble king - dom Far from his na - tive land. . .
 Fern nach dem jun - gen Kō - nig - rei - che, Kei - ner er - war - tet ihn. . .

cres.

p *cres.*

Ped. *

A *p* *fs* *f* *fs* *fp*

See where his ships are veer - ing, What dim moun - tains are these from mist ap -
 Bald er's er - bli - cken könn - te, „Was steigt dun - kel em - por am Ho - ri -

p *fs* *f* *fp*

p *sf* *f* *sf* *ff*

Ped. *

pear - ing?
son - le?

And it was O - laf
Und das war O - laf

B mf

mf

cres. *sf* *mf* *f* *f* *mf*

p

*Ped. ** *Ped. * sf*

Tryg - va - son, No place could he find to land. . . . High were the waves so
Tryg - va - son, Oh - ne Zu - gang schien das Land. . . . Al - le die jun - ge

cres.

cres.

cres.

fierce - ly dash - ing, Leap-ing up - on the strand. . . Then to his eyes, sur -
 Kō - nigs-wün - sche Schei-ter - ten an dem Strand. . . Bis ei - ner aus dem

p

marcato

p

mf

pris - ing, Shin-ing peaks appeared high in clouds up - ris - ing.
 Vol - ke Wei - sse Spit-sen ent - deckt in blau - er Wol - ke.

fz

f

fp

div.

C

ten.

p

Corno

p

Trombe

p *f* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

D *pp*

And it was O - - laf Tryg - - va - son,
 Und das war O - - laf Tryg - - va - son,

pp

pp

Ped. *

Sud - den - ly, in pur - est light,
Plötz - lich glaubt er klar zu schau'n,

mf *P.* *x*

Tem - - - ples and build - ings, won - - - drous, no - - - ble,
Hoch - - - ra - gend grau - - e Tem - - - pel - mau - - ern

Shine with a radiance white.
 Schnee - - wei - sse Kup - - peln trau'n.

Ped. *

To gain this land enchant - - - - ed, O - laf
 Fass't ihn die Sehn - - - sucht mäch - - - - tig Mit den

cres.

Ped. ten.

with his men is quite un-
Sie - nen zu steh'n im Land so

fp

p

daunt - ed.
präch - tig.

p

cres. molto

Ped. * *Ped.* *

E ff

Spring then in beau-ty decked the land,
Auf that sich's Land in Früh-lings-pracht,

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

Na-ture's mu-sic sound - ed there, Far o'er the gray sea
Was-ser-fül-le braus - ten rings, Ü - ber das Meer die

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

poco rit.

Storms were fly - ing, There soft and sweet the air,
 Stür - - - me fuh - ren, still durch die Wäl der ging's,

poco rit.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Molto più lento

In rap - ture
 Or - gans and bells were peal - ing, Then King O - laf spoke. In rap - ture
 Or - geln und Glock - en klan - gen, Und der Kö-nig sprach, Zau - brisch um -

trem.

pp Molto più lento
len.

dim. *pp*

Ped. una corda * *Ped.* * *Ped.* * *tre corde*

kneel ing,
 fan gen,

pp

kneel ing, in rap - ture kneel
 fan gen, sau brisch um fan

pp

Ped. Ped. Ped. Ped.

ing.
 gen.

pp *pp*

Ped. *ff* *p* Ped.

Andante molto e religioso
 BARITONE SOLO (OR BASS CHORUS)

p

Here I find the land of prom-ise, Far from me now flies the dark - ness,
 Hier ge-fun-den sind die Grün-de, Tem-pel wölbung trotz der Höl - le!

mf

Hearts are swell - ing, pray'rs are well - ing, Giv - ing praise to Thee, O Fa - ther!
 Gei - ster be - ben, Her - zen schla-gen, Hier des Höch-sten Lob zu sa - gen.

p F. cres.

Let my faith, like might - y moun-tains, Stead - fast stand in heav'ns bright sun - light;
 Dass mein Glau-be fest sich grün - de Wie des Glet-schers rei - ne Run-dung;

f *ff* *mf* *s*

With a faith and love un - bend - ing, Serve but Thee with love un - end - ing!
Steh er - ha - ben, licht und rei - ne, Nur von Gott er - füllt al - lei - ne!

f *ff* *mf* *s*

Ped. *

G UNISON CHORUS

f

Now, like O - laf, we are pray - ing, Hom - age to our Mak - er pay - ing;
O - laf gleich, wir Al - le be - ten, Wo wir vor den Höchsten tre - ten;

f

marcato

Ped. *

Hearts are swell - ing, pray'rs are well - ing, Giv - ing praise to Thee, O Fa - ther!
Gei - ster be - ben, Her - zen schla - gen, Hier des Höchsten Lob zu sa - gen!

Ped. *

123

H *p* *cres.*

Let our faith, like might - y moun-tains, Stead - fast stand in heav'ns bright sun - light,
 Dass mein Glau - be fest sich grun - de Wie des Glei - cher's rei - ne run - dung,

p *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

f *ff*

With a faith and love un - bend - ing, Serve but Thee with love un - end - ing,
 Sieh' er - ha - ben licht und rei - ne, Nur von Gott er - füllt al - lei - ne,

f *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *sempre* *lento*

On to God! On to God!
 Nur von Gott! Nur von Gott!

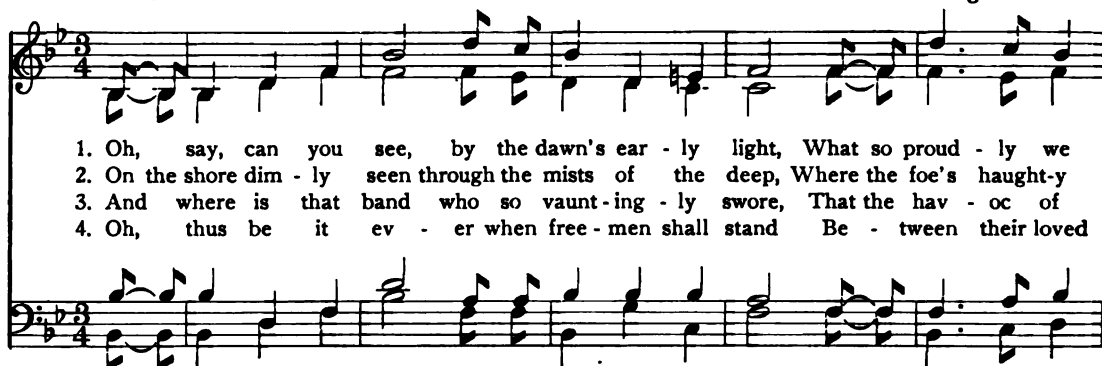
ff *sempre* *sf* *sf* *lento* *sf* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

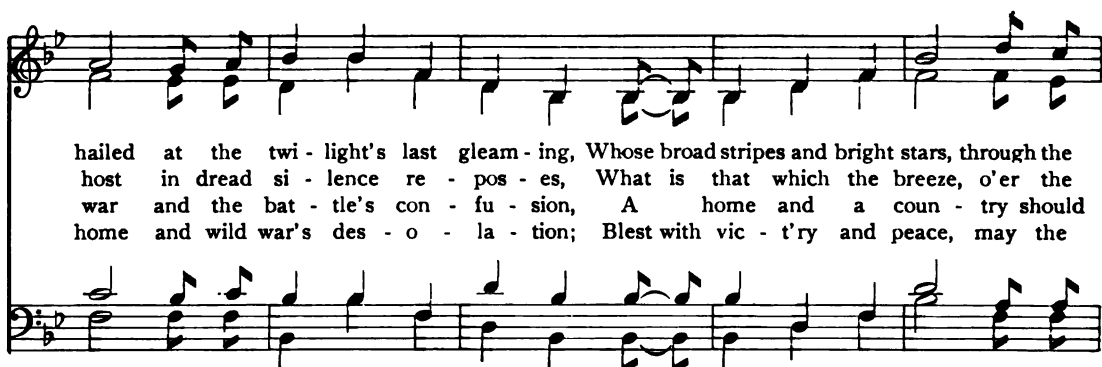
THE STAR-SPANGLED BANNER

FRANCIS SCOTT KEY

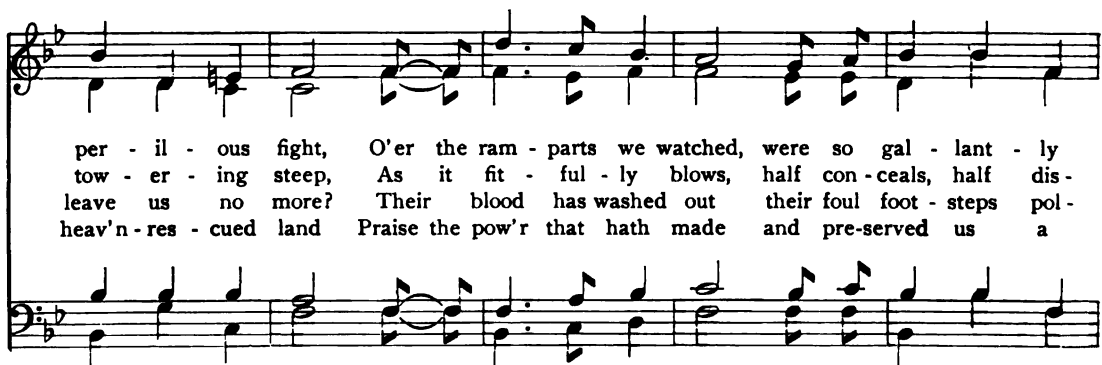
Old English Tune



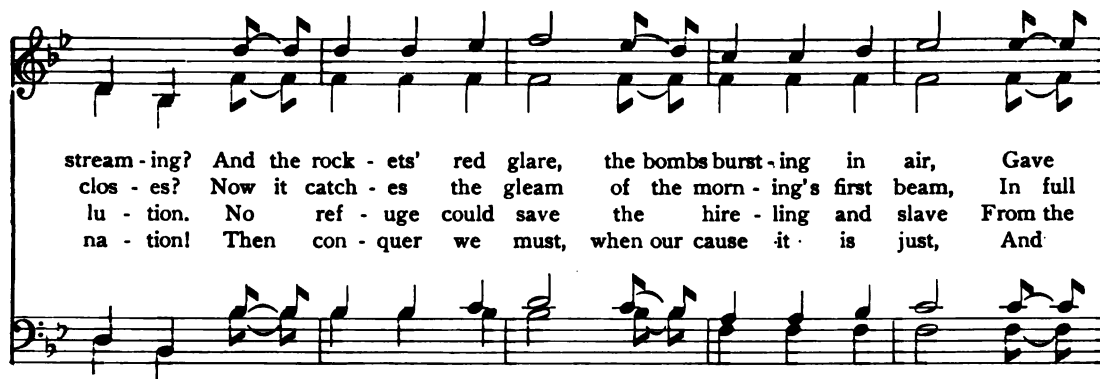
1. Oh, say, can you see, by the dawn's ear - ly light, What so proud - ly we
 2. On the shore dim - ly seen through the mists of the deep, Where the foe's haught-y
 3. And where is that band who so vaunt-ing - ly swore, That the hav - oc of
 4. Oh, thus be it ev - er when free - men shall stand Be - tween their loved



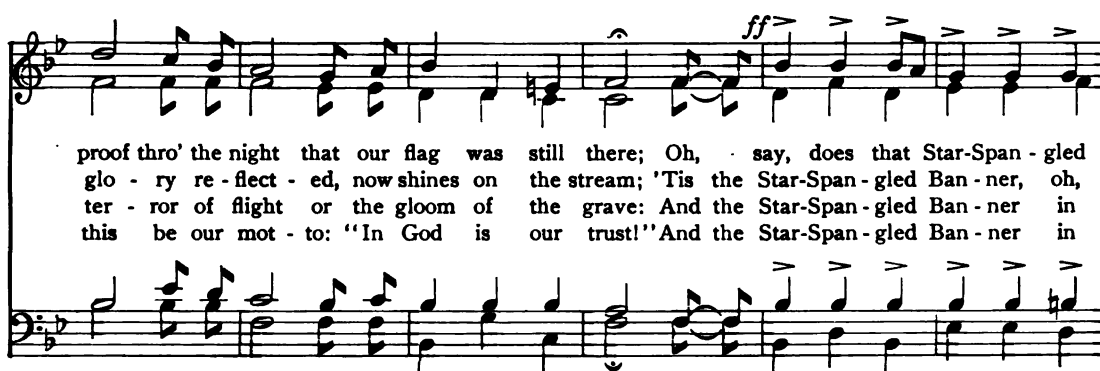
hailed at the twi - light's last gleam - ing, Whose broad stripes and bright stars, through the
 host in dread si - lence re - pos - es, What is that which the breeze, o'er the
 war and the bat - tle's con - fu - sion, A home and a coun - try should
 home and wild war's des - o - la - tion; Blest with vic - t'ry and peace, may the



per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly
 tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis -
 leave us no more? Their blood has washed out their foul foot - steps pol -
 heav'n - res - cued land Praise the pow'r that hath made and pre-served us a



stream-ing? And the rock - ets' red glare, the bombs burst - ing in air, Gave
 clos - es? Now it catch - es the gleam of the morn - ing's first beam, In full
 lu - tion. No ref - uge could save the hire - ling and slave From the
 na - tion! Then con - quer we must, when our cause it is just, And



proof thro' the night that our flag was still there; Oh, say, does that Star-Span - gled
 glo - ry re - flect - ed, now shines on the stream; 'Tis the Star-Span - gled Ban - ner, oh,
 ter - ror of flight or the gloom of the grave: And the Star-Span - gled Ban - ner in
 this be our mot - to: "In God is our trust!" And the Star-Span - gled Ban - ner in

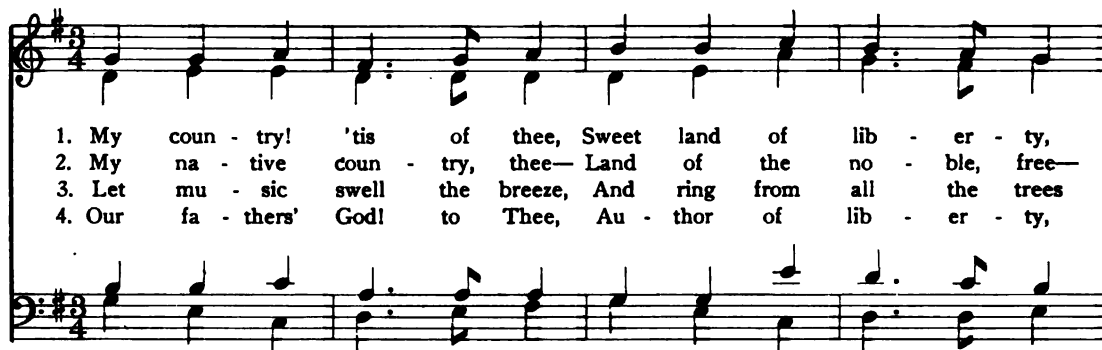


Ban - ner yet wave O'er the land of the free, and the home of the brave.
 long may it wave O'er the land of the free, and the home of the brave.
 tri - umph doth wave O'er the land of the free, and the home of the brave.
 tri - umph shall wave O'er the land of the free, and the home of the brave.

AMERICA

F. S. SMITH

H. CAREY (?)



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble, free—
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright With free - dom's



Pil - grim's pride! From ev' - y moun - tain side Let free - dom ring.
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by Thy might, Great God, our King.

WITH MY LOVED ONE AT HOME

(Beim Liebchen zu Haus)

English translation, M. H. M.

PFEIL

1. The day is so fair it in-vites me to roam, But 'tis fair - er to
 2. The stars in the bright blue sky gleam from heav'n's dome; But thine eyes are my
 3. No more shall I wan - der, no more shall I roam, But my life shall be
 1. Am Him - mel die Son - ne scheint, S'ist so schön draus, A - ber doch ist's am
 2. Die Ster - ne am Him - mels-zelt Schaun so klar aus, Doch viel kla - rer seh'n die
 3. D'rum mag ich nicht wan - dern mehr, Mag nicht hin - aus, Denn es ist doch am

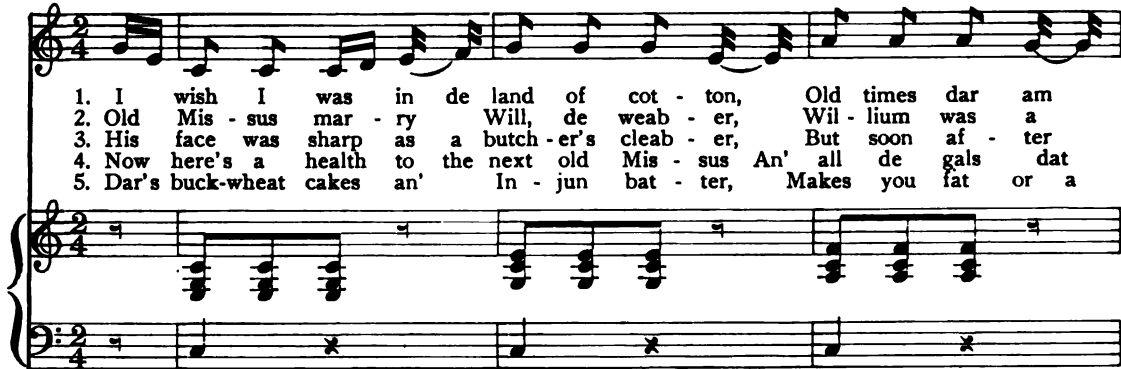
be with my loved one at home, But 'tis fair - er to be with my
 stars bright, my dear - est at home, But thine eyes are my stars bright, my
 peace - ful with my loved one at home, But my life shall be peace - ful with my
 schön - sten Beim Lieb - chen zu Haus, A - ber doch ist's am schön - sten Beim
 Ster - ne Beim Lieb - chen zu Haus, Doch viel kla - rer seh'n die Ster - ne Beim
 schön - sten Beim Lieb - chen zu Haus, Denn es ist doch am schön - sten Beim

loved one at home, With my loved one at home, With my loved one at home!
 dear - est at home, My dear - est at home, My dear - est at home!
 loved one at home, With my loved one at home, With my loved one at home!
 Lieb - chen zu Haus, Beim Lieb - chen zu Haus, Beim Lieb - chen zu Haus.
 Lieb - chen zu Haus, Beim Lieb - chen zu Haus, Beim Lieb - chen zu Haus.
 Lieb - chen zu Haus, Beim Lieb - chen zu Haus, Beim Lieb - chen zu Haus.

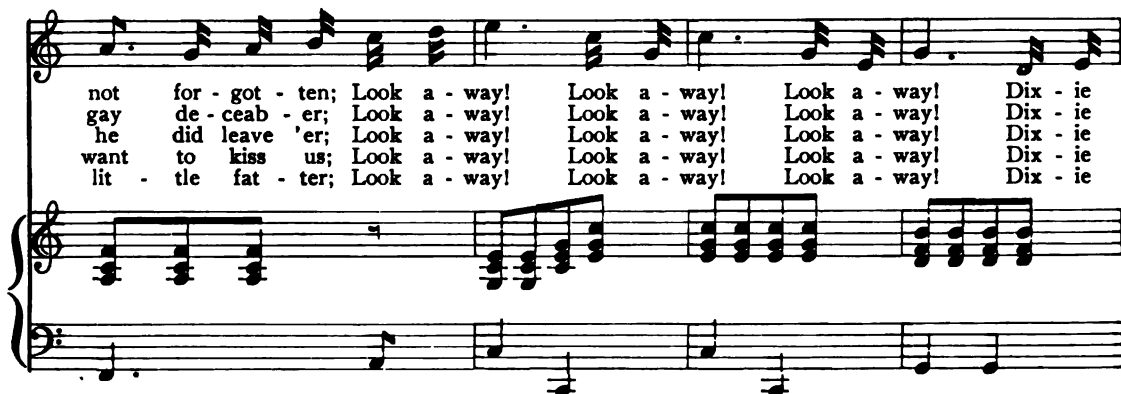
DIXIE

(Sung in New York a year or two before the Civil War)

DANIEL DECATUR EMMETT




1. I wish I was in de land of cot - ton, Old times dar am
 2. Old Mis - sus mar - ry Will, de weab - er, Wil - lium was a
 3. His face was sharp as a butch - er's cleab - er, But soon af - ter
 4. Now here's a health to the next old Mis - sus An' all de gals dat
 5. Dar's buck-wheat cakes an' In - jun bat - ter, Makes you fat or a



not for - got - ten; Look a - way! Look a - way! Look a - way! Dix - ie
 gay de - ceab - er; Look a - way! Look a - way! Look a - way! Dix - ie
 he did leave 'er; Look a - way! Look a - way! Look a - way! Dix - ie
 want to kiss us; Look a - way! Look a - way! Look a - way! Dix - ie
 lit - tle fat - ter; Look a - way! Look a - way! Look a - way! Dix - ie



Land! In Dix - ie Land whar I was born in, Ear - ly on one
 Land! But when he put his arm a - round 'er, He smiled as fierce as a
 Land! Old Mis - sus act - ed de fool - ish part, An' died for a man dat
 Land! But if you want to drive 'way sor - row, Come an' hear dis
 Land! Den hoe it down an' scratch your grab - ble, To Dix - ie's Land I'm



frost - y morn-in', Look a - way! Look a - way! Look a - way! Dix - ie Land!
 for - ty pound-er, Look a - way! Look a - way! Look a - way! Dix - ie Land!
 broke her heart, Look a - way! Look a - way! Look a - way! Dix - ie Land!
 song to - mor - row, Look a - way! Look a - way! Look a - way! Dix - ie Land!
 bound to trab - ble, Look a - way! Look a - way! Look a - way! Dix - ie Land!

CHORUS



Den I wish I was in Dix - iel Hoo - ray! Hoo - ray! In Dix - ie Land I



took my stand, To lib an' die in Dix - iel A - way, A - way, A -



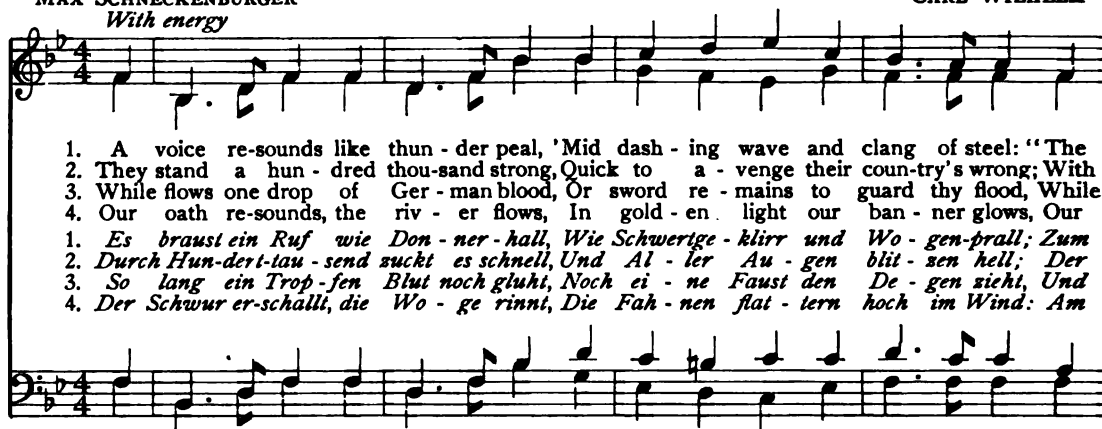
way down South in Dix - iel A - way, A - way, A - way down South in Dix - iel

THE WATCH ON THE RHINE


(Die Wacht am Rhein)

MAX SCHNECKENBURGER

CARL WILHELM

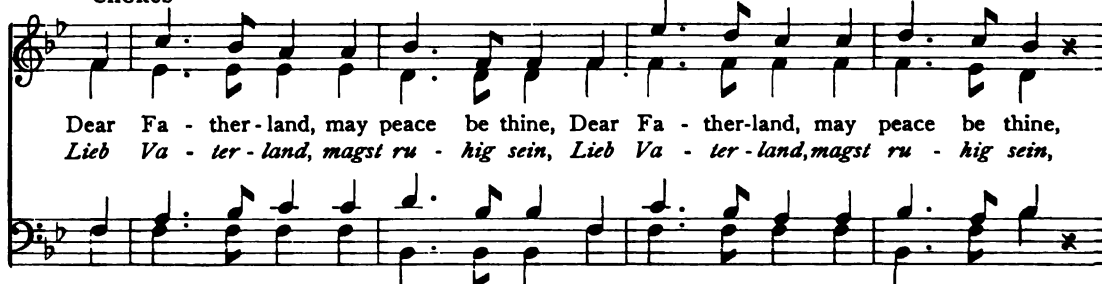
With energy


1. A voice re-sounds like thun - der peal, 'Mid dash - ing wave and clang of steel: "The
 2. They stand a hun - dred thou-sand strong, Quick to a - venge their coun-try's wrong; With
 3. While flows one drop of Ger - man blood, Or sword re - mains to guard thy flood, While
 4. Our oath re-sounds, the riv - er flows, In gold - en light our ban - ner glows, Our
 1. *Es braust ein Ruf wie Don - ner - hall, Wie Schwertge - klirr und Wo - gen-prall; Zum*
 2. *Durch Hun - dert - tau - send zucht es schnell, Und Al - ler Au - gen blit - zen hell; Der*
 3. *So lang ein Trop - fen Blut noch glüht, Noch ei - ne Faust den De - gen zieht, Und*
 4. *Der Schwur er-schallt, die Wo - ge rinnt, Die Fah - nen flat - tern hoch im Wind: Am*



Rhine, the Rhine, the Ger - man Rhine!
 fil - ial love their bos - oms swell,
 ri - fle rests in pa - triot's hand,
 hearts will guard thy stream di - vine,
 Rhein, zum Rhein, zum deut-schen Rhein!
 Deut - sche, bie - der, fromm und stark,
 noch ein Arm die Bu - chse spannt,
 Rhein, am Rhein, am deut-schen Rhein,
 Who guards to - day my stream di - vine?"
 They'll guard the sa - cred land - mark well.
 No foe shall tread thy sa - cred strand!
 The Rhine, the Rhine, the Ger - man Rhine!
 Wer will des Stro - mes Hü - ter sein?
 Be - schutzt die heil' - ge Lan - des - mark.
 Be - tritt kein Feind hier dei - nen Strand!
 Wir al - le wol - len Hü - ter sein!

CHORUS



Dear Fa - ther-land, may peace be thine, Dear Fa - ther-land, may peace be thine,
 Lieb Va - ter - land, magst ru - hig sein, Lieb Va - ter - land, magst ru - hig sein,

Fast stands and sure the Watch, the Watch on the Rhine!
Fest steht und treu, die Wacht, die Wacht am Rhein!

Fast stands and sure the Watch, the Watch on the Rhine!
Fest steht und treu, die Wacht, die Wacht am Rhein!

THE KING OF LOVE MY SHEPHERD IS

H. W. BAKER

J. B. DYKES

1. The King of Love my Shep-herd is, Whose good-ness fail-eth
 2. Where streams of liv-ing wa-ter flow, My ran-somed soul He
 3. Per-verse and fool-ish oft I strayed, But yet in love He
 4. In death's dark vale I fear no ill With Thee, dear Lord, be-
 5. And so through all the length of days Thy good-ness fail-eth

nev-er; I noth-ing lack if I am His, And He is mine for-ev-er.
 lead-eth; And where the ver-dant pas-tures grow, With food ce-les-tial feed-eth.
 sought me; And on His shoul-der gen-tly laid, And home re-joic-ing brought me.
 side me; Thy rod and staff my com-fort still, Thy cross 'be-fore to guide me.
 nev-er; Good Shep-herd, may I sing Thy praise With-in Thy house for-ev-er.

THE BELLS OF SAINT MICHAEL'S TOWER

W. KNYVETT

mp Allegretto

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r, When

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r, When

mp

p Allegretto

cres. mf

Rich - ard Pen - lake and Re - bec - ca, his wife, ar - rived at the church door.

Rich - ard Pen - lake and Re - bec - ca, his wife, ar - rived at the church door.

cres. mf

cres. mf

mp *cres.*

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r,

mp *cres.*

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r,

cres.

This musical system contains measures 1 through 8. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first vocal line begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cres.*) marking. The piano accompaniment also includes a crescendo marking. The lyrics are 'Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r,'.

f *dim.*

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

f *dim.*

Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

f *dim.*

This musical system contains measures 9 through 16. It continues the vocal melody and piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The second vocal line begins with a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The piano accompaniment also includes a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The lyrics are 'Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.'.

mf

Rich - ard Pen - lake was a cheer - ful man, Cheer - ful, and frank, and

mf

Rich - ard Pen - lake was a cheer - ful man, Cheer - ful, and frank, and

mf

mf

This musical system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The first vocal staff begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic. The lyrics are: "Rich - ard Pen - lake was a cheer - ful man, Cheer - ful, and frank, and".

p *f*

free; But he led a sad life with Re - bec - ca, his wife, For a

p *f*

free; But he led a sad life with Re - bec - ca, his wife, For a

p *f*

This musical system continues the composition with four staves. The vocal parts and piano accompaniment are shown. Dynamics include piano (*p*) and forte (*f*). The lyrics are: "free; But he led a sad life with Re - bec - ca, his wife, For a".

ter - ri - ble shrew was she. . . . Mer - ri - ly, mer - ri - ly

ter - ri - ble shrew was she. . . . Mer - ri - ly, mer - ri - ly

mp

p

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains two lines of lyrics: 'ter - ri - ble shrew was she. . . . Mer - ri - ly, mer - ri - ly'. The second staff is another vocal line, also in treble clef, with the same lyrics. The third staff is a piano accompaniment line in bass clef, starting with a mezzo-piano (*mp*) dynamic. The fourth staff is a piano accompaniment line in treble clef, starting with a piano (*p*) dynamic. The fifth staff is a piano accompaniment line in bass clef, also starting with a piano (*p*) dynamic.

rung the bells, The bells of Saint Mi - chael's tow'r, . .

rung the bells, The bells of Saint Mi - chael's tow'r, . .

cres.

cres.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains two lines of lyrics: 'rung the bells, The bells of Saint Mi - chael's tow'r, . .'. The second staff is another vocal line, also in treble clef, with the same lyrics. The third staff is a piano accompaniment line in bass clef, starting with a crescendo (*cres.*) dynamic. The fourth staff is a piano accompaniment line in treble clef, also starting with a crescendo (*cres.*) dynamic. The fifth staff is a piano accompaniment line in bass clef, also starting with a crescendo (*cres.*) dynamic.

f *dim.*

Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r.

Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r.

f *dim.*

f *dim.*

mf

Rich-ard Pen - lake a scold - ing would take, Till pa - tience a - vailed no

Rich-ard Pen - lake a scold - ing would take, Till pa - tience a - vailed no

mf

mf

lon - ger, Then Rich - ard Pen - lake a crab - stick would take, And

lon - ger, Then Rich - ard Pen - lake a crab - stick would take, And

cres. *f*

cres. *f*

cres. *f*

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in treble and bass clef. The key signature is D major (two sharps). The lyrics are: "lon - ger, Then Rich - ard Pen - lake a crab - stick would take, And". The piano part includes dynamic markings *cres.* and *f*.

show her that he was the stron - ger, And show her that he was the stron - ger.

show her that he was the stron - ger, And show her that he was the stron - ger.

The second system of the musical score continues the vocal and piano parts. It consists of four staves in the same key signature and format as the first system. The lyrics are: "show her that he was the stron - ger, And show her that he was the stron - ger." The piano part includes dynamic markings *cres.* and *f*.

p *cres.*

Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r.

Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r.

p *cres.*

p *cres.*

This system contains the first eight measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 2/4. The vocal melody begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The piano accompaniment also features a crescendo (*cres.*) marking. The lyrics are: "Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r."

f *dim.*

Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r.

Mer - i - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r.

f *dim.*

f *dim.*

This system contains the next eight measures of the piece. The vocal melody continues with a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The piano accompaniment also features a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The lyrics are: "Mer - ri - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r." and "Mer - i - ly, mer - ri - ly rung the bells, The bells of Saint Mi - chael's tow'r."

O MY LOVE IS LIKE A RED, RED ROSE

ROBERT BURNS

R. SCHUMANN

Andantino *p* *rit.*

O my love's like a red, red rose, That's new - ly sprung in June; . . . O

p *rit.*

my love's like the mel - o - dy, That's sweet - ly played in tune, . . . As

rit.

fair art thou, my bon - - nie lass, So deep in love am I; And

rit.

I will love thee still, my dear, Till a' the seas gang

This system contains the first line of the song. The vocal melody is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The lyrics are written below the vocal staff.

dry. Till a' the seas gang dry, my dear, And

This system contains the second line of the song. It begins with a forte (*f*) dynamic marking above the vocal staff. The piano accompaniment also features a forte (*f*) dynamic marking above the bass staff. The lyrics continue below the vocal staff.

rocks melt wi' the sun, And I will love thee

This system contains the third line of the song. It features a piano (*p*) dynamic marking above the vocal staff and a forte (*f*) dynamic marking above the bass staff. The lyrics conclude with 'And I will love thee'. The piano accompaniment ends with a final chord in the bass staff.

still, my dear, While the sands o' life shall run. And

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

fare - thee-weel, my on - - ly love! And fare-thee-weel a - while! And

The second system continues the melody. It includes a *rit.* (ritardando) marking above the vocal line and below the piano accompaniment. The piano accompaniment has a more active bass line with some triplets.

I . . will come a - gain, my love, Tho' 'twere ten thou - sand mile.

The third system concludes the piece. The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.

THE ROSE COMPLAINED

BODENSTEDT (MIRZA SCHAFFY). English by M. H. M.

ROBERT FRANZ

Larghetto

(Es hat die Rose sich beklagt)

Fervent and tender ♩

1. So sad - ly
2. To ease that
1. Es hat die
2. Da hab ich

espressivo
mf
With Ped.

once the rose com - plained, That soon her beau - ty must be
gen - tle heart so pained, I told the rose that songs un -
Ro - se sich be - klagt, Das gar zu schnell der Duft ver -
ihr zum Trost ge - sagt, Dass er durch mei - ne Lie - der

D. S.

fad - ing, For love - ly spring was swift - ly fly - ing.
fad - ing, Should hold her gen - tle grace un - [Omit]
ge - he, Den ihr der Lenz ge - ge - ben ha - be.
we - he, Und dort ein ew' - ges Le - ben [Auslassen]

D. S.

2

dy - ing.
ha - be.

O STRENGTH AND STAY

JOHN ELLERTON

F. MENDELSSOHN

1. O Strength and Stay, up - hold - ing all cre - a - tion, Who ev - er
2. Grant to life's day a calm, un - cloud - ed end - ing, An eve un -

dost Thy - self un - moved a - bid; Yet day by day the light in due gra -
touched by shad - ows of de - cay; The bright - ness of a ho - ly death - bed

da - tion From hour to hour through all its chan - ges guide.
blend - ing With dawn - ing glo - ries of th' e - ter - nal day.

MARCH SNOW

(Märzschnee)

English translation, M. H. M.

CARL REINECKE

Andante ♩ = 84 *mf*

Snow of March days, tears of heart-aches, Pass so soon in warm sun -
 Schnee im Mär - sen, Schmerz im Her - zen, Er zer - geht am Son - nen -

shine, Let - ting heav'ns kind blue come near - er, And heav'ns blest love be
 strahl, Mag die blau - e Luft ihn schi - cken, Mag er aus blau - en

dear - er, Bring - ing hope un - to the soul, Bring - ing hope un - to the
Bli - cken, Fal - len in die Brust hin - ein, Fal - len in die Brust hin -

un poco più lento $\text{♩} = 72$ *p con grazia*

soul. *mf* Snow of
ein. *Schnee im*

Snow of March days, tears of heart - aches, Pass so
Schnee im Mär - zen, Schmers im Her - zen, Er zer - . . .

un poco più lento

March days, tears of heart-aches, Pass so soon in warm sun-shine, Let - ting
Mär - zen, Schmers im Her - zen, er zer - geht am Son - nen-strahl, Mag die

soon in warm sun-shine, Let - ting heav'ns kind blue come
geht am Son - - nen-strahl, Mag die blau - e Luft ihn

heav'ns kind blue come near-er, And heav'ns blest love be dear-er,
blau - e Luft ihn schi-cken, Mag er aus blau - en Bli-cken,

near - er, And heav'ns blest love be dear - er, Bring - ing
sch i - cken, Mag er aus blau - en Bli - cken Fal - len

Bring - ing hope un - to the soul, Bring - ing hope un - to the
Fal - len in die Brust hin - ein, Fal - len in die Brust hin -

hope un - to the soul, Bring - ing hope un - to the
in die Brust hin - ein, Fal - len in die Brust hin -

f

A *pp*

soul. *Snow* of - March days,
ein. Schnee im Mär - sen,

soul. *Snow* of
ein. Schnee im

mf

p

Snow of March days, tears of heart - aches, Pass so
Schnee im Mär - sen, Schmerz im Her - sen, Er ser - -

tears of heart-aches, Pass so
Schmers im Her-sen, Er ser-

March days, tears of heart-aches, Pass so soon in warm sun-shine, Let-ting
Mär-sen, Schmers im Her-sen, Er ser-geht am Son-nen-strahl, Mag die

soon in warm sun-shine, Let-ting heav'n's kind blue come
geht am Son-nen-strahl, Mag die blau-e Luft ihn

soon in warm sun-shine;
geht am Son-nen-strahl;

heav'n's kind blue come near-er, And heav'n's blest love be dear-er;
blau-e Luft ihn schi-cken, Mag er aus blau-en Bli-cken,

near-er. And heav'n's blest love be dear-er; Bring-ing
schi-cken, Mag er aus blau-en Bli-cken, Fal-len

Pass so soon in warm sun - -
 Er zer - geht am Son - - - nen - -

Bring-ing hope un - to the soul, Bring-ing hope un - to the
 Fal - len in die Brust hin - ein, Fal - len in die Brust hin -

hope un - to the soul. Snow of March days, Snow and
 in die Brust hin - ein, Schnee im Mär - zen, Schmers im

shine.
 strahl.

pp un poco calando

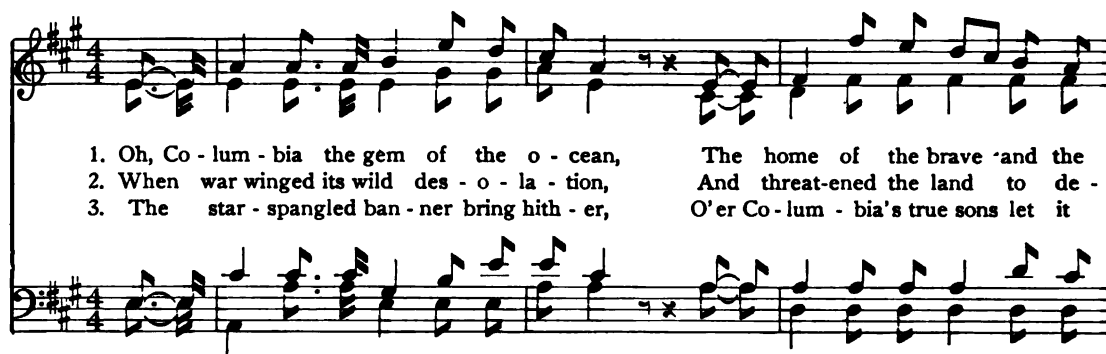
soul. Snow of March days pass so soon in warm sun-shine.
 ein, Schnee im Mär - zen, er zer - geht am Son - nen-strahl.

tears pass so soon in warm sun - shine.
 Herz, er zer - geht am Son - - - nen - strahl.

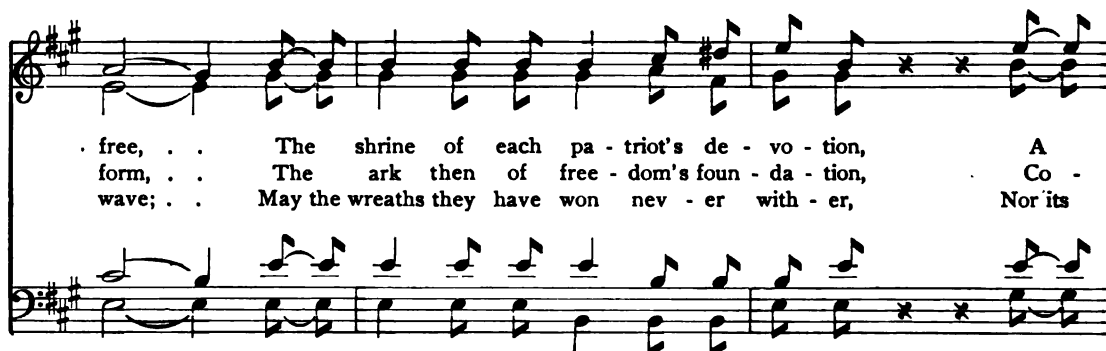
pp un poco calando

THE RED, WHITE AND BLUE

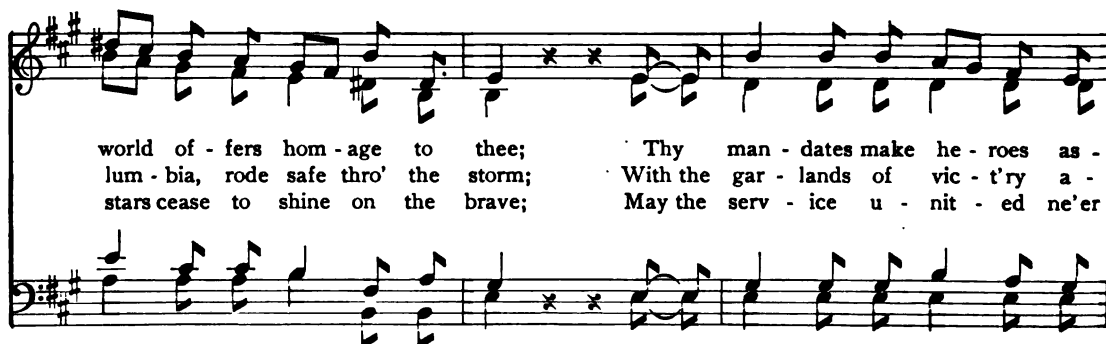
D. T. SHAW



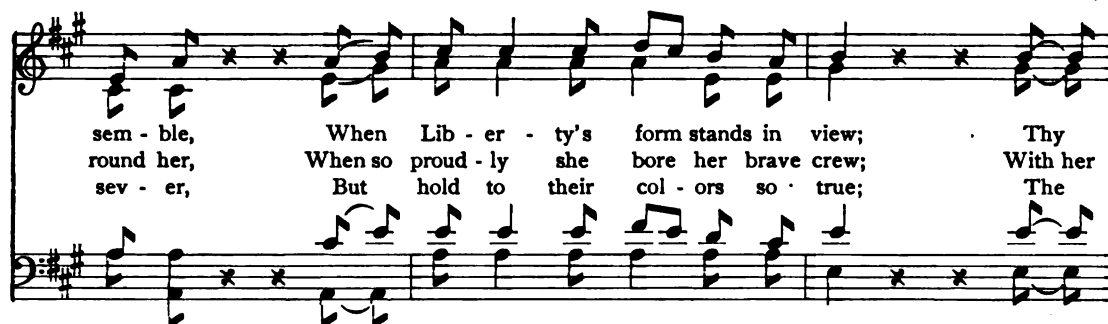
1. Oh, Co - lum - bia the gem of the o - cean, The home of the brave 'and the
 2. When war winged its wild des - o - la - tion, And threat - ened the land to de -
 3. The star - spangled ban - ner bring hith - er, O'er Co - lum - bia's true sons let it



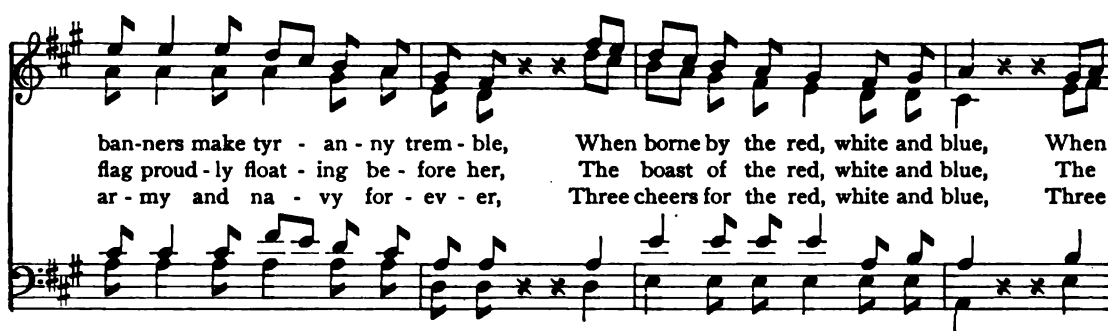
free, . . The shrine of each pa - triot's de - vo - tion, A
 form, . . The ark then of free - dom's foun - da - tion, Co -
 wave; . . May the wreaths they have won nev - er with - er, Nor its



world of - fers hom - age to thee; Thy man - dates make he - roes as -
 lum - bia, rode safe thro' the storm; With the gar - lands of vic - t'ry a -
 stars cease to shine on the brave; May the serv - ice u - nit - ed ne'er



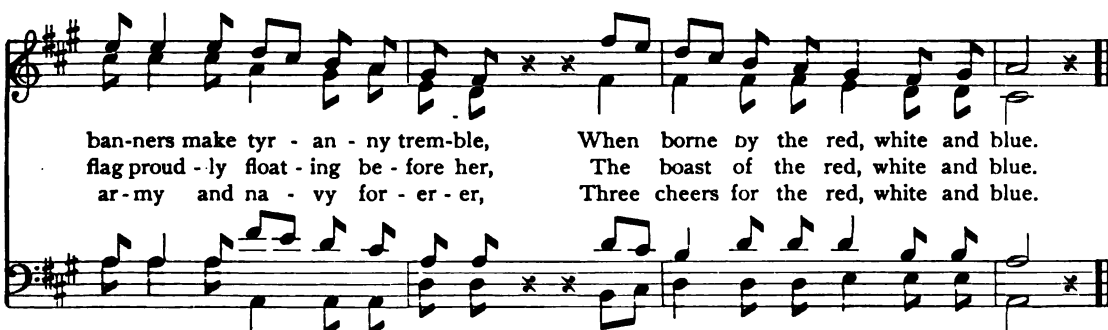
sem - ble, When Lib - er - ty's form stands in view; Thy
round her, When so proud - ly she bore her brave crew; With her
sev - er, But hold to their col - ors so true; The



ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue, When
flag proud - ly float - ing be - fore her, The boast of the red, white and blue, The
ar - my and na - vy for - ev - er, Three cheers for the red, white and blue, Three



borne by the red, white and blue, When borne by the red, white and blue, Thy
boast of the red, white and blue, The boast of the red, white and blue, With her
cheers for the red, white and blue, Three cheers for the red, white and blue, The



ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue.
flag proud - ly float - ing be - fore her, The boast of the red, white and blue.
ar - my and na - vy for - er - er, Three cheers for the red, white and blue.

SWEET AND LOW

ALFRED TENNYSON
Larghetto

JOSEPH BARNEY

pp

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low,
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon; Rest, rest on

sf *p* *mf*

breath and blow, Wind of the west - ern sea; O - - ver the
moth - er's breast, Fa - ther will come to thee soon; Fa - - ther will
O - ver the roll - ing
Fa - ther will come to his

wa - ters go, Come from the dy - ing moon, and blow,
babe in the nest, Sil - ver sails all out of the west

pp *f*

wa - ters go, Come . . . from the moon, and blow, Blow him a - gain to
come to his babe, Sil - - ver sails all out of the west Un - der the sil - ver
wa - ters go, Come from the dy - ing moon, and blow,
babe in the nest, Sil - ver sails all out of the west

Come . . . from the moon, and blow,
Sil - ver sails all out of the west

dim. *p* *rall. e dim.*

me: While my lit - tle one, while my pret - ty one sleeps.
moon: Sleep, my lit - tle one, sleep, my pret - ty one, sleep.

JUANITA

MRS. NORTON

Spanish Melody

mf

1. Soft o'er the foun - tain, Lin-g'ring falls the south-ern moon; Far o'er the moun-tain
 2. When in thy dream-ing, Moons like these shall shine a - gain, And day-light beam-ing,

Breaks the day too soon! In thy dark eye's splen-dor, Where the warm light loves to dwell,
 Prove thy dreams are vain. Wilt thou not, re - lent - ing, For thine ab - sent lov - er sigh,

p slower *a tempo*

Wea - ry looks, yet ten - der, Speak their fond fare - well! Ni - tal Jua - ni - tal
 In thy heart con-sent - ing To a pray'r gone by? Ni - tal Jua - ni - tal

p tenderly rit.

Ask thy soul if we should part! Ni - tal! Jua - ni - tal Lean thou on my heart.
 Let me lin - ger by thy side! Ni - tal! Jua - ni - tal Be my own fair bride!

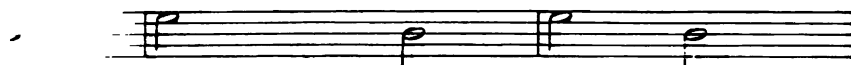
CRADLE SONG

Wiegenlied)

F. SCHUBERT



sweet - est, dear - est ba - by, Soft - ly rock - ing
 and grim death en - fold thee, Still pro - tect - ed
 in thy down - y bed . . While I lull thee
 in der, süs - ser Kna - be, Lei - se wiegt dich
 in dem süs - sen Gra - be, Noch be - schützt dich
 in der Flau - men Schlos - se, Noch um - tönt dich



by moth - er's side; Sweet - ly rest - ing, gen - tly dream - ing,
 by moth - er's arm; All thy wish - es, all thy treas - ures,
 in tait - y - land; State - ly lil - ies, glow - ing ros - es,
 in Mut - ter - hand; Sanf - te Ru - he, mil - de La - be,
 in Mut - ter - arm; Al - le Wün - sche, al - le Ha - be
 in Lie - bes - ton; Ei - ne Li - lie, ei - ne Ro - se,



In thee vi - sions an - gels now con - fide.
 Around thee brave - ly from all earth's a - larms.
 All er - lum - ber ba - by shall com - mand.
 Umarmet dir schwe - bend die - ses Wie - gen - band.
 Umarmet sie lie - bend, al - le Lie - be warm.
 Auch dem Schla - fe werd' sie dir zum Lohn.



NIGHT

P. D. GUGLIELMO

Tempo di barcarola

pp *dim.*

1. The stars in beau - ty shine, . . . And
2. Oh, come, the night is flit - ting, . . . The

pp

night is so en - tran - cing, . . . The waves on lake are
moon and stars are fail - ing, . . . With thee be - side me

sf



were a - way, I would I
let us sail, A - far now



p poco più animato

a - way, a - way! Oh, come with me!
ua sail, a - way! Oh, come with me!



pp legg.



con slancio

Oh, haste, I pray! Cheer - i - ly we'll float a - way;



f

sotto voce

Oh, come with me! Oh, haste, I pray! My boat is wait-ing here for

pp

a tempo dolce ten.

thee; Come, then, ah, come, and we will go; . . Come,

pp e legato ten.

morendo

come, oh, come! come!

morendo


SLUMBER SONG

(Schlummerlied)

F. C. HIEMER. English translation, M. H. M.

C. M. VON WEBER

mf



1. Sleep, my heart's treas - ure, my bless - ing thou art, Close thou thine
 2. An - gels from heav - en, as love - ly as thou, Watch o'er thy
 3. Sleep, dear - est treas - ure, all through the long night, Here by thy
 1. Schlaf, Her - zens - söhn - chen, mein Lieb - ling bist du! Schlie - sse die
 2. En - gel vom Him - mel, so lieb - lich wie du, Schwe - ben um's
 3. Schlaf, Her - zens - söhn - chen, und kommt gleich die Nacht, Sitst dei - ne

pp



eye - lids, rest here on my heart; All is so qui - et, so
 cra - dle, and smile o'er thee now; To thy bed com - ing at
 cra - dle I'll watch till the light; Through the day's shad - ows, on
 blau - en Guck - äu - ge - lein zu; Al - les ist ru - hig, ist
 Bett - chen und läch - eln dir zu; Spä - ter swar stei - gen sie
 Mut - ter am Bett - chen und wacht; Sei es so spät auch und



still is the night, Sleep, then, my ba - by, all through the long night.
 end of the day, Com - ing to cheer thee, to wipe tears a - way.
 through the night drear, Rest, my heart's treas - ure, thy moth - er'll be near.
 still wie im Grab, Schlaf nur, ich weh - re die Flie - gen dir ab.
 auch noch her - ab, A - ber sie trock - nen nur Thrä - nen dir ab.
 sei es so früh, Mut - ter - lieb, Hers - chen, ent - schlum - mert doch nie.

YE SHEPHERDS, TELL ME

J. MAZZINGHI

Larghetto

p dolce *cres.*

 The piano introduction is in G major (one sharp) and 2/4 time. It consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with eighth notes. The tempo is marked 'Larghetto' and the dynamics start 'p dolce' and 'cres.'

1. Ye shep - - - herds,
2. A wreath . . . a - -

dim. *p Un poco staccato*

 The vocal entry is on a single staff. The piano accompaniment continues on two staves. The dynamics are 'dim.' and 'p Un poco staccato'. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand.

tell . . . me, ♪ tell me, have you seen, ♪ Have . . . you
round her head, a - round her head she wore, Car - na - - tion,

 The vocal entry continues on a single staff. The piano accompaniment continues on two staves. The lyrics are: 'tell . . . me, ♪ tell me, have you seen, ♪ Have . . . you round her head, a - round her head she wore, Car - na - - tion,'. The piano part maintains the same accompaniment pattern.

seen 7 my Flo - ra pass this way?
lil - - - y, 7 lil - - - - - y, rose.

In shape and fea-ture 7 beau - - - ty's queen,
And in her hand a crook she bore,

legato

In pas - tor - al, in pas - tor - al ar - ray?
And sweets, . . and sweets her breath com - pose.

CHORUS
f Più animato

Shep - herds, tell me, tell me, tell me, have you seen,

Shep - herds, tell me, tell me, tell me, have you seen,

f

Più animato
fp

p *mf* *dim.*

Have you seen my Flo - ra pass this way?

Tell me, have you seen my Flo - ra pass this way?

p *mf* *dim.*

Have you seen, have you seen my Flo - ra pass this way?

p *mf* *dim.*

p *cres.*

Have you seen, tell me, shep - herds, have you seen,

Shep - - herds, tell me, have you seen,

p *cres.*

Have you seen, tell me, shep - herds, have you seen,

f *dim.* *slower* *D. C.*

Tell me, have you seen my Flo - ra pass this way?

Tell me, have you seen my Flo - ra pass this way?

f *dim.* *slower* *D. C.*

Tell me, have you seen my Flo - ra pass this way?

3. The beau - teous, the beau - teous wreath that decks her head

p
un poco stacc.

Forms her de - scrip - tion, her de - scrip - tion true;

Hands, lil - y white, lips, crim - son red,

legato

And cheeks, and cheeks of ros - y hue.

Repeat Chorus

WANDERING

(Das Wandern)

WILHELM MÜLLER. From "Die schöne Müllerin"

FRANZ SCHUBERT

Allegro moderato

mf

1. To
2. 'Tis
1. Das
2. Vom

wan - der is the mill - er's bliss, To wan - der, To
from the wa - ter that we learn, The wa - ter, 'Tis
Wan - dern ist des Mül - ler's Lust, Das Wan - dern, Das
Was - ser ha - ben wir's ge - lern't, Vom Was - ser, Vom

p

wan - der is the mill - er's bliss, To wan - der, He
from the wa - ter that we learn, The wa - ter, It
Wan - dern ist des Mül - ler's Lust, Das Wan - dern, Das
Was - ser ha - ben wir's ge - lern't, Vom Was - ser, Das

p *mf*

must a sor - did mill - er be, Who nev - er wished to wan - der free, To
 hath no rest by night or day, But loves to wan - der far a - way, The
muss ein schlech-ter Mül - ler sein, Dem nie - mals fiel das Wan - dern ein, Das
hat nicht Rast bei Tag und Nacht, Ist stets auf Wan - der - schaft be-dacht, Das

wan - der, to wan - der, to wan - der, to wan - der.
 wa - ter, the wa - ter, the wa - ter, the wa - ter.
Wan - dern, das Wan - dern, das Wan - dern, das Wan - dern.
Was - ser, das Was - ser, das Was - ser, das Was - ser.

3 |: The mill wheels teach us when they turn,
 To wander, :||
 They care not motionless to stay,
 Like them I, too, would pass my day
 And wander, and wander, and wander, and
 wander.

4 |: The heavy millstones turn and turn,
 The millstones, :||
 They gaily circle in the mill
 And then would dance more quickly still,
 The millstones, the millstones, the millstones,
 the millstones.

5 |: To wander, wander is such joy,
 To wander, :||
 Good master and good mistress pray
 Let us in freedom go away
 And wander, and wander, and wander, and
 wander.

3 |: *Das seh'n wir auch den Rädern ab,*
Den Rädern, :||
Die gar nicht gerne stille steh'n,
Die sich mein Tag nich müde dreh'n,
Die Rädern, die Rädern, die Rädern, die Rä-
dern.

4 |: *Die Steine selbst, so schwer sie sind,*
Die Steine, :||
Sie tanzen mit den muntern Reih'n
Und wollen gar noch schneller sein,
Die Steine, die Steine, die Steine, die Steine.

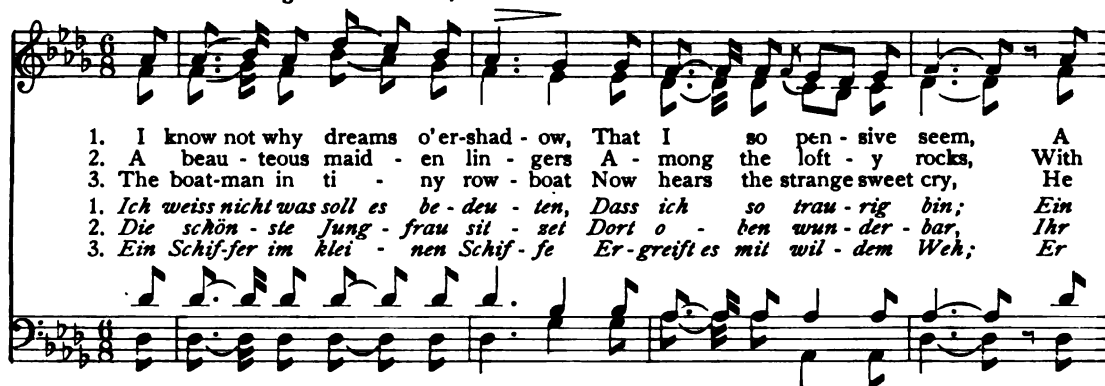
5 |: *O Wandern, Wandern meine Lust,*
O Wandern! :||
Herr Meister und Frau Meisterin,
Lass mich in Frieden weiter zieh'n,
Und wandern, und wandern, und wandern,
und wandern.

THE LORELEI

(Die Lorelei)

HEINRICH HEINE. English translation, M. H. M.

FR. SILCHER



1. I know not why dreams o'er-shad - ow, That I so pen - sive seem, A
 2. A beau - teous maid - en lin - gers A - mong the loft - y rocks, With
 3. The boat-man in ti - ny row - boat Now hears the strange sweet cry, He
 1. *Ich weiss nicht was soll es be - deu - len, Dass ich so trau - rig bin; Ein*
 2. *Die schön - ste Jung - frau sit - zet Dort o - ben wun - der - bar, Ihr*
 3. *Ein Schif-fer im klei - nen Schif - fe Er - greift es mit wil - dem Weh; Er*



leg - end of an - cient tell - ing Comes o'er me like some faint dream. The
 jew - els she's glit - t'ring bright - ly, She combs her long gold - en locks. The
 sees not the rock - y ledg - es, He sees but the maid - en on high. Oh,
Mär - chen aus al - ten Zei - ten, Das kommt mir nicht aus dem Sinn. Die
gold - nes Ge - schmei - de blit - zet, Sie kämmt ihr gol - de - nes Haar. Sie
schaut nicht die Fel - sen - rif - fe, Er schaut nur hin - auf in die Höh. Ich



breeze is cool in the twi - light, And gen - tly flows the Rhine; . . . And
 comb is gold that she hold - eth, And now a song sings she; . . . A
 sor-row! the wild waves are dash - ing, And boat and man are lost; . . . And
Luft ist kühl und es dun - kelt, Und ru - hig fließt der Rhein; . . . Der
kämmt es mit gol - de - nem Kam - me, Und singt ein Lied da - bei; . . . Das
glau - be, die Wel - len ver - schlin - gen Am En - de Schif-fer und Kahn; . . . Und

cres.

gold - en the moun-tain's shim - mer In even - ing's soft sun - light.
 song of such won-drous beau - ty, A plain - tive mel - o - dy.
 this by her won-drous sing - ing, The Lo - re - lei hath done.
Gip - fel des Ber - ges fun - kelt Im A - bend - son - nen - schein.
hat ei - ne wun - der - sa - me, Ge - wal - ti - ge Mel - o - die.
das hat mit ih - rem Sin - gen Die Lo - re - lei ge - than.

COME, THOU ALMIGHTY KING

(Italian Hymn)

CHARLES WESLEY

FELICE GIARDINI

1. Come, Thou Al - might - y King! Help us Thy name to sing;
 2. Come, Thou all - gra - cious Lord, By heav'n and earth a - dored,
 3. Nev - er from us de - part, Rule Thou in ev'r - y heart

Help us to praise! Fa - ther all glo - ri - ous, O'er all vic -
 Our pray'r at - tend! Come and Thy peo - ple bless, And give Thy
 Hence ev - er - more; Thy sov - 'reign maj - es - ty May we in

to - ri - ous, Come and reign o - ver us, An - cient of days!
 word suc - cess, Make Thine own ho - li - ness, On us de - scend.
 glo - ry see, And to e - ter - ni - ty Love and a - dore!

BLOOMING MAY

English translation, M. H. M.

(Blüten Mai)

CH. VON GLUCK

Andante

Bloom - ing May, good day! To thee so
 Blü - ten Mai, her - bei! Wil - kom - men

gay! Through mead-ows green thou com'st dan-cing, Gai - ly en -
 sei! Lass auf den grü - nen - den Wie - sen Blu - men er -

tran - cing, Now at spring's first call Come blos-soms, buds and
 spries - sen! Schwell mit Früh - lings-hauch Knos - pen an Baum und

all, Now wakes in ev'r - y breast Sweet spring, our mer - ry
Strauch, Ma - che frei uns die Brust, Weck in uns Len - zes -

gust! Spark - kling o - ver the stones Leaps the foam - ing
lust! Ue - ber moss - 'ges Ge - stein Hüpf! die nek - ki - sche

foun - tains That so long were ice - bound, Now
Quel - le Die so lang war ge - bannt, Die

surge down the moun - - - - -
hei - le re Wel - - - - -

tains. And thro' the az - ure spa - ces, Sound so clear the
le. Lass zu des Her - ren Eh - re, Ju - beln laut der

joy - - ous bird - - lings' prais - - - es! Come, oh,
lieb - - li - chen Vö - - gel Chö - - - rel Komm, o

come, and with me sing Prais - es un - to spring,
komm, und na - he dich Mild und won - nig - lich,

Un - til, with mag - ic pow'r, Sweet spring - time breaks in - to flow'r; Come, oh,
Bis mit Zau - ber - macht Len - zes Wun - der ist voll - bracht: Komm, o

come, and with me sing Prais - es un - to spring,
komm, und na - he dich Mild und won - nig - lich,

Un - til, with mag-ic pow'r, Sweet spring - time breaks in - to flow'r;
 Bis mit Zau - ber - macht Len-ses Wun - der ist voll - bracht;

Un - til, with mag-ic pow'r, Sweet spring - time breaks in - to
 Bis mit Zau - ber - macht, Len-ses Wun - der ist voll -

flow'r!
 bracht!

dim. *pp*

HOLY, HOLY, HOLY

R. HEBER

J. B. DYKES

1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! Ear - ly in the
 2. Ho - ly, ho - ly, ho - ly! all the saints a - dore Thee, Cast - ing down their
 3. Ho - ly, ho - ly, ho - ly! though the dark-ness hide Thee, Though the eye of
 4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! All Thy works shall

morn - ing our song shall rise to Thee; Ho - ly, ho - ly, ho - ly!
 gold - en crowns a - round the glass - y sea; Cher - u - bim and Ser - a - phim
 sin - ful man Thy glo - ry may not see; On - ly Thou art ho - ly,
 praise Thy name, in earth, and sky, and sea; Ho - ly, ho - ly, ho - ly!

mer - ci - ful and might - y! God in Three Per - sons, Bless - ed Trin - i - ty!
 fall - ing down be - fore Thee, Which wert, and art, and ev - er - more shalt be.
 there is none be - side Thee, Per - fect in pow'r, in love, and pu - ri - ty.
 mer - ci - ful and might - y! God in Three Per - sons, Bless - ed Trin - i - ty!

LIGHTLY TREAD

JOHN SCOTLAND

p Andante *f* *p*

Light - ly tread, 'tis hal - lowed ground, Hark! a - bove, be - low, a - round,

Light - ly tread, 'tis hal - lowed ground, Hark! a - bove, be - low, a - round,

p Andante *f* *p*

cres. *dim.*

Fair - y bands their vig - ils keep, Whilst frail mor - tals sink to sleep.

Fair - y bands their vig - ils keep, Whilst frail mor - tals sink to sleep.

cres. *dim.*

cres. *dim.*

mf

Gilds the brook that bub - bling plays,

p

And the moon with fee - ble rays *mf* Gilds the brook that bub - bling plays,

p

And the moon with fee - ble rays *mf* Gilds the brook that bub - bling plays,

p *mf*

This system contains the first four staves of music. The first staff is a vocal line in G major (one sharp) with a mezzo-forte (*mf*) dynamic. The second staff is a vocal line with a piano (*p*) dynamic. The third staff is a vocal line with a piano (*p*) dynamic. The fourth staff is a vocal line with a mezzo-forte (*mf*) dynamic. The fifth staff is a piano accompaniment line with a piano (*p*) dynamic. The sixth staff is a piano accompaniment line with a mezzo-forte (*mf*) dynamic.

As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.

As in mur - murs soft it flows, . . Mu - sic meet for lov - ers' woes.

This system contains the next four staves of music. The first staff is a vocal line in G major (one sharp) with a mezzo-forte (*mf*) dynamic. The second staff is a vocal line with a mezzo-forte (*mf*) dynamic. The third staff is a vocal line with a mezzo-forte (*mf*) dynamic. The fourth staff is a vocal line with a mezzo-forte (*mf*) dynamic. The fifth staff is a piano accompaniment line with a mezzo-forte (*mf*) dynamic. The sixth staff is a piano accompaniment line with a mezzo-forte (*mf*) dynamic.

THE MAIDEN'S WISH

English translation, M. H. M.

F. CHOPIN

The piano introduction consists of two staves in D major and 2/4 time. The right hand features a series of eighth-note runs with trills (tr) over the first four measures. The left hand plays a steady eighth-note accompaniment.

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment continues with eighth-note patterns.

1. Were I the sun - light,
2. Were I a bird - ling,

FINE

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics for the second system. The piano accompaniment maintains its eighth-note accompaniment.

Down from heav - en stream - ing, For all, my dear - est one, I'd be sweet - ly
High in az - ure sing - ing, With my great love for thee Would my song be

beam - ing! Not in wood's dusk - y green, Not where meads sil - ver seem,
ring - ing! Not in wood's dusk - y green, Not where meads sil - ver seem,

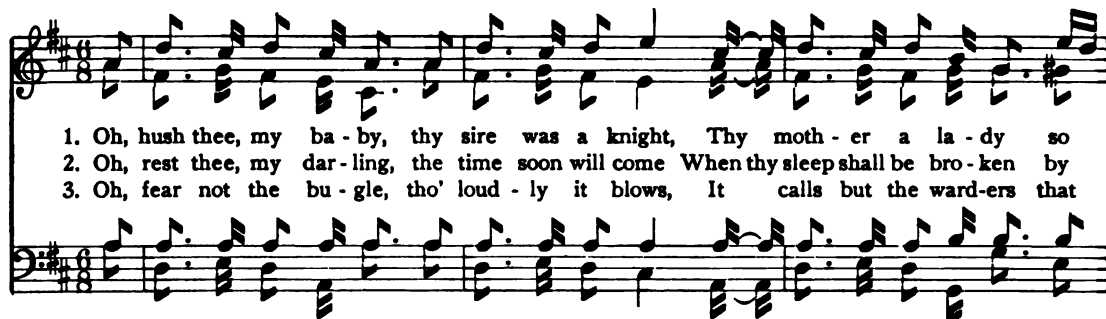
But through thy ti - ny win - dow! Were I the sun - beam, Down from heav - en
But at thy ti - ny win - dow! Were I a bird - ling, High in az - ure

gleam - ing, For thee, my dear - est one, I'd be sweet - ly beam - ing!
sing - ing, With my great love for thee Would my song be ring - ing!

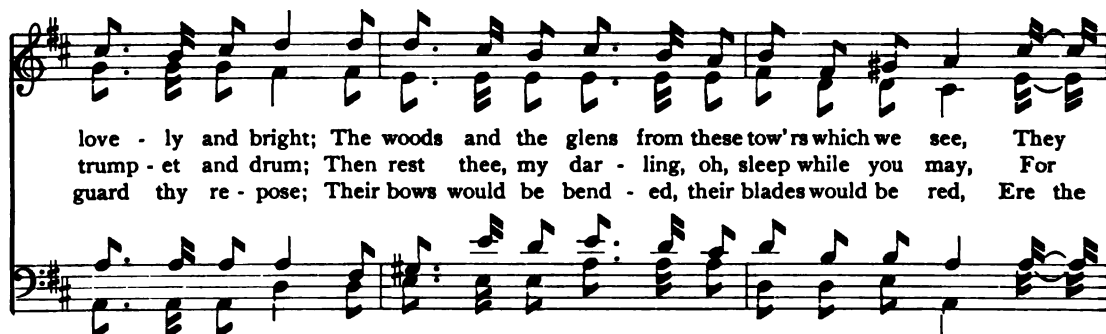
OH, HUSH THEE, MY BABY

SIR WALTER SCOTT

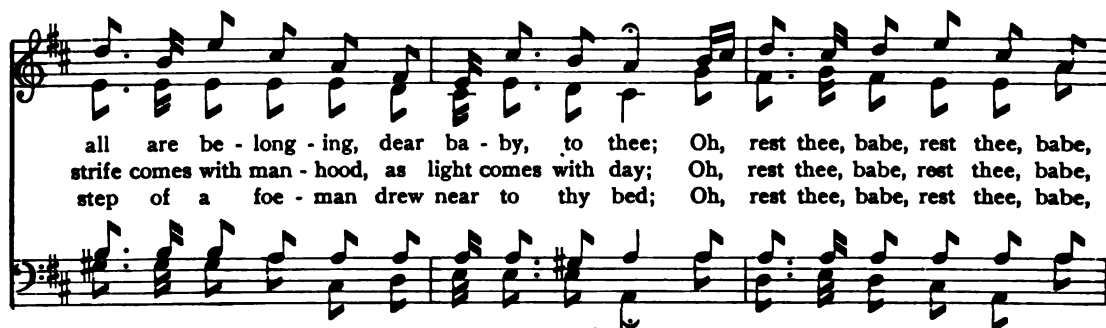
Old Scotch Air



1. Oh, hush thee, my ba-by, thy sire was a knight, Thy moth-er a la-dy so
 2. Oh, rest thee, my dar-ling, the time soon will come When thy sleep shall be bro-ken by
 3. Oh, fear not the bu-gle, tho' loud-ly it blows, It calls but the ward-ers that



love-ly and bright; The woods and the glens from these tow'rs which we see, They
 trump-et and drum; Then rest thee, my dar-ling, oh, sleep while you may, For
 guard thy re- pose; Their bows would be bend-ed, their blades would be red, Ere the



all are be-long-ing, dear ba-by, to thee; Oh, rest thee, babe, rest thee, babe,
 strife comes with man-hood, as light comes with day; Oh, rest thee, babe, rest thee, babe,
 step of a foe-man drew near to thy bed; Oh, rest thee, babe, rest thee, babe,



sleep on till day! Oh, rest thee, babe, rest thee, babe, sleep while you may.

WHO IS SILVIA

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Moderato

pp

1. Who is Sil - via? x
 2. Is she kind . . . as
 3. Then to Sil - via x

what is she, . . . That all our swains com -
 she is fair? . . . For beau - ty lives with
 let us sing, . . . That Sil - via is ex -

mend her?
kind - - ness.
cel - - ling;

Ho - - - ly,
Love doth
She ex -

fair, . . . and wise is she; . . . The
to . . . her eyes re pair, . . . To
cels . . . each mor - - - tal thing, . . . Up -

heav'n such grace did lend . . . her,
help him of his blind - - ness;
on the dull earth dwell - - ing;

pp

That she might ad - mir - - ed be, . .
 And, being helped, in - hab - - its there, .
 To her let us x gar - - lands bring, .

That she might ad - mir - ed be.
 And, being helped, in - hab - its there.
 To her let us gar - lands bring.

THE WILD ROSE

(Haiden-Röslein)

J. W. VON GOETHE. English translation, M. H. M.

FRANZ SCHUBERT

1. Once a boy a wild rose found, Wild rose sweet - ly grow - ing,
 2. Soon he spoke: "I'll take thee now," Wild rose sweet - ly grow - ing,
 3. But the boy now caught her up, Wild rose sweet - ly grow - ing,
 1. *Sah ein Knab' ein Rös - lein steh'n,* *Rös - lein auf der Hai - den,*
 2. *Kna - be sprach: „Ich bre - che dich,”* *Rös - lein auf der Hai - den,*
 3. *Und der wil - de Kna - be brach's,* *Rös - lein auf der Hai - den,*

Red and full and fresh - ly fair, How he loved her beau - ty rare,
 An - swered she: "My thorns are here, And for me thou'lt pay so dear,
 Wild rose pricks him, sharp and sure, And his wounds he'll nev - er cure,
War so jung und mor - gen - schön, Lief er schnell es nah' zu seh'n,
Rös - lein sprach: „Ich ste - che dich, Dass du e - wig denkst an mich,
Rös - lein wehr - te sich und stach, Half ihr doch kein Weh und Ach,

rit.
 When he saw her blow - ing! Wild rose, wild rose, wild rose red,
 Dis - turb not my blow - ing!" Wild rose, wild rose, wild rose red,
 Fast his tears are flow - ing! Wild rose, wild rose, wild rose red,
Sah's mit vie - len Freu - den, Rös - lein, Rös - lein, Rös - lein roth,
Und ich will's nicht lei - den, Rös - lein, Rös - lein, Rös - lein roth,
Musst es e - ben lei - den, Rös - lein, Rös - lein, Rös - lein roth,

cres. *pp*

a tempo

In the hedge - row grow - ing.
 Rös - lein auf der Hai - den.

WHATE'ER MAY VEX OR GRIEVE THEE

J. S. BACH

{ What - e'er may vex or grieve thee, To Him com - mit thy ways, }
 { Who friend - less will not leave thee, Whom high - est heav'n o - beys; }

By Him the clouds are guid - ed, The winds a - rise and blow; By

Him the path pro - vid - ed, Where - on thy feet may go.

TO A PRIMROSE

English translation, M. H. M.

E. GRIEG

Allegretto dolcissimo

Oh, see thou, dear - est maid of spring, This blush - ing flow'r - et blow - ing! Oh,
 Mag dir, du sar - tes Früh - lings - kind, Dies er - ste Blüm - chen from - men; Emp -

p

Ped.

take it now, de - spise it not, Though 'tis so shy - ly grow - ing; Yes,
 fang es gern, ver - schmä' es nicht, Weil spä - ter Ro - sen kom - men; Wohl

love - ly is the sum - mer time, And fair the au - tumn, too, . . . But
 köst - lich ist die Som - mer - zeit, Der Herbst er - quickt das Herz, . . . Der

poco rit. *pp*

spring time comes and brings to me New life, and love, and you! . . . For
 Lenz doch ist der won-nig-ste, Mit Lie-bes-lust und Scherz, . . . Für

poco rit. *pp*

a tempo

us, oh, beau-teous maid, now shines The glow-ing sun of spring time, So
 uns, o hol-de Maid, er-glüht Des Früh-lings Mor-gen-son-ne, So

a tempo

mf *dim. e poco rit.* *p*

take this flow'r and give to me Thy heart to be but mine.
 nimm' die Blum' und gieb da-für Dein Hers mit sei-ner Won-ne.

mf *dim. e poco rit.* *p*
 Ped.

FIRST VIOLETS OF APRIL

M. HAUPTMANN

Andante con moto
dolce

First vi - o - lets of A - pril I bring my love to - day, Oh, take them, Oh,

Andante con moto

wear them, For thou art pure as they; First vi - o - lets of

dolce

First vi - o - lets of A - pril, of

dolce

A - pril I bring my love; Oh, take them, Oh, wear them, For thou art pure as

bring my love to - day; Oh, take them, Oh, wear them, For thou art pure as

they, Oh, take them, love, Oh, wear them now; First vi - o - lets, first vi - o - lets of

they, First vi - o - lets of A - pril I bring my love,

dolce First vi - o - lets of A - pril I bring my love to - day, *dolce* Oh,

dolce

A - pril, For thou art pure, yes, pure as they. First vi - o - lets of

dolce

Oh, take them, for thou art pure, art pure as they. Oh, take them, love, Oh, wear them

dolce

take them, Oh, wear them, For thou art pure as they. First

dolce *mf*

dolce

A - pril I bring my love to - day; Oh, take them, Oh, wear them, For

now, First vi - o - lets, first vi - o - lets of A - pril, For thou art pure, yes,

dolce

vi - o - lets of A - pril I bring my love; Oh, take them, For thou art

dolce

thou art pure as they. First vi - o - lets of A - pril I

dolce

pure as they. First vi - o - lets of A - pril I bring my love to -

pure, yes, pure as they. Oh, take them, love, Oh, wear them now, First vi - o - lets, first vi - o -

mf

dolce *rit.* *dim.*

bring my love; Oh, take them, For thou art pure, art pure as they.

dolce

day; Oh, take them, Oh, wear them, For thou art pure as they.

dim.

lets of A - pril, For thou art pure, art pure as they.


rit.

dolce *dim.*


O PARADISE

F. W. FABER

JOSEPH BARNBY



1. O Par - a - disel! O Par - a - disel! Who doth not crave for rest?
 2. O Par - a - disel! O Par - a - disel! The world is grow - ing old;
 3. O Par - a - disel! O Par - a - disel! We want to sin no more,




Who would not seek the hap - py land, Where they that love are blest?
 Who would not be at rest and free, Where love is nev - er cold?
 We want to be as pure on earth As on thy spot - less shore.




CHORUS


Where loy - al hearts and true



Where loy - - - al hearts and true Stand ev - er in the light,


For last stanza


All rap - ture through and through, In God's most ho - ly sight. A - MEN.



ON WINGS OF SONG

191

English translation, M. H. M.

F. MENDELSSOHN

Andante tranquillo

8:

1. On wings of song I'm soar - - ing With
vio - lets whis - per and flut - - ter, And
1. Auf Flü - geln des Ge - san - - ges, Hers -
Veil - chen ki - chern und ko - - sen, Und

p sempre e legato

thee, dear heart, by my side, Where Ganges' wa - ters out -
gaze on the bright stars on high, Sweet - ly the ros - es now
lieb - chen trag ich dich fort, Fort nach den Flu - ren des
schaun nach den Sier - nen em - por, Heim - lich er - säh - len die

pour - - ing, With thee, 'mid fair flow'rs I'll bide; In
ut - - ter Their love tales in fra - grant sigh; Ga -
Gan - - ges, Dort weiss ich den schön - sten Ort; Da
Ro - - sen, Sich duf - ten - de Mähr - chen in's Ohr; Es

sf *p*

moon - light so ros - i - ly gleam - ing, There is a gar - den
 zel - les from each dusk - y dwell - ing, Leap quiv'r - ing with life and
 liegt ein roth - blüh - en - der Gar - ten Im stil - len Mon - den -
 hüpfen her - bei und lau - schen, Die from - men, klu - gen Ga -

Ped. *

rare; Where Lo - tus flow - ers are dream - - ing Of
 glee; A - far the waves are swell - - ing And
 schein; Die Lo - tus - blu - men er - war - - ten Ihr
 sell'n; Und in die Fer - ne rau - - schen Des

cres.

thee, their sis - ter fair, Where Lo - tus flow - ers are
 rush - ing to the sea, A - far the waves are
 trau - tes Schwes - ter - lein, Die Lo - tus - blu - men er -
 heil' - gen Stro - mes Well'n, Und in der Fer - ne

dim. *pp*

cres. *p*

dream - - - - - ing Of thee, their sis - ter
 swell - - - - - ing, And rush - ing to the
 war - - - - - ten Ihr trau - tes Schwester -
 rau - - - - - schen Des heil' - gen Stro - mes

cres. *p*

fair.
 sea.
 lein.
 Well'n.

cres. *f* *dim.*

1st and 2d verses *3d verse*

2. The 3. 'Tis
 2. Die 3. Dort

p

cres.

there we'll seek that bless - ing, Un - der the shel - t'ring
 wol - len wir nie - der - sin - ken, Un - ter dem Pal - men -

cres.

Ped. * *Ped.* * *Ped.* *

trees, Of heav'n - ly love ca - ress - ing, A
 baum, Und Lieb' und Ru - he trin - ken, Und

cres.

cres. *f*

dream of un - end - ing peace, A
 träu - men se - li - gen Traum, Und

cres. *f* *cres.*

dim.

dream of un - - - end-ing peace,
 träu - men se - - - li - gen Traum,

dim. *p*

dim.

love - - - - - ly
 sel' - - - - - gen

Ped. *

peace.
 Traum.

pp

HIGHLAND CRADLE SONG

ROBERT BURNS

ROBERT SCHUMANN

Andante p

1. Slum - ber sweet - ly, lit - tle Don - ald, Im - age of the
 2. Thou hast eyes like coal, re - veal - ing How a foal thou'lt
 3. In the low - lands thou shalt tar - ry, Boo - ty from the

f Ped. p

great - er Ron - ald, Lit - tle thief, from whom . . . thy name,
 soon . . . be steal - ing; Brave - ly to the val - - ley go,
 plains . . . to car - ry; Steal 'till for - tune swell . . . thy train,

rit.

Let the no - ble Clan pro - claim, Let the no - ble
 Thence bring home a Car - lisle cow, Thence bring home a
 Then the high - lands seek a - gain, Then the high - lands

p

Clan pro - claim.
Car lisle cow.
seek a - gain.

THANKSGIVING

ANNA L. BARBAULD

IGNACE PLEYEL

1. Praise to God, im - mor - tal praise, For the love that crowns our days!
2. For the bless - ings of the field, For the fruits the gar - dens yield;
3. All that spring with boun - teous hand Scat - ters o'er the smil - ing land;
4. Lord, for these our souls shall raise Grate - ful vows and sol - emn praise;

Boun - teous Source of ev'r - y joy, Let Thy praise our tongues em - ploy.
For the joy which har - vests bring, Grate - ful prais - es now we sing.
All that lib - 'ral au - tumn pours From her rich, o'er - flow - ing stores.
And, when ev'r - y bless - ing's flown, Love Thee for Thy - self a - lone.

IN SUMMER SEEK A SWEETHEART

(Im Sommer such' ein Liebchen)

English translation, M. H. M.

CARL REINECKE

f

In sum - mer seek a sweet - heart fair, In
Im Som - mer such' ein Lieb - chen dir, Im

f

gar - den and through wild, For . . . then the day is free from care, And
Gar - ten und Ge - fild! Da . . . sind die Ta - ge lang ge - nug, Da

gar - den and through wild, For . . . then the day is free from care, And
Gar - ten und Ge - fild! Da . . . sind die Ta - ge lang ge - nug, Da

Ped. *

then the night is mild. In win - ter must the gen - tle maid, Bide
sind die Näch - te mild. Im Win - ter muss der sü - sse Bund Schon

then the night is mild.
sind die Näch - te mild.

long in cas - tle gray, While . . . soft - ly falls the fair - y snow, With -
fest ge - schlos - sen sein, So . . . darfst nicht lan - ge steh' n im Schnee, Bei

In win - ter must the gen - tle maid, Bide
Im Win - ter muss der sü - sse Bund Schon

in the moon's faint ray.
kal - ten Mon - den - schein.

long in cas - tle gray, While . . . soft - ly falls the
fest ge - schlos - sen sein, So . . . darfst nicht lan - ge

In win - ter must the
Im Win - ter muss der

p

In sum - mer seek a sweetheart fair, In
Im Som - mer such ein Lieb - chen dir, Im

fair - y snow, With-in the moon's faint ray. In sum - mer seek a
steh'n im Schnee, By kal - tem Mon - den - schein. Im Som - mer such ein

p

gen - tle maid, Bide long in cas - tle gray, While soft - ly falls the
sü - sse Bund Schon fest ge - schlos - sen sein, So darfst nicht lan - ge

p *legatissimo*

gar - den and thro' wild, For . . . then the day is free from care, And
 Gar - ten und Ge - fild! Da . . . sind die Ta - ge lang ge - nug, Da

sweetheart fair, In gar - den and thro' wild, For . . . then the day is
 Lieb - chen dir, Im Gar - ten und Ge - fild! Da . . . sind die Ta - ge

fair - y snow, With - in the moon's faint ray.
 steh'n im Schnee Bei kal - tem Mon - den - schein.

then the night is mild. In win - ter must the
 sind die Näch - te mild. Im Win - ter muss der

free from care, And then the night is mild. In
 lang ge - nug, Da sind die Näch - te mild. Im

In win - ter must the gen - tle maid, Bide
 Im Win - ter muss der sü - sse Bund Schon

8va.....loco

Ped.

gen - tle maid Bide long in cas - tle gray.
 sü - sse Bund Schon fest ge - schlos - sen sein.

win - ter must the gen - tle maid Bide long in cas - tle
 Win - ter muss der sü - sse Bund Schon fest ge - schlos - sen

long in cas - tle gray. While soft - ly falls the
 fest ge - schlos - sen sein. So darfst nicht lan - ge

8va.....loco

While soft - ly falls the fair - y snow With - in the moon's . . . faint
 So darfst nicht lan - ge steh'n im Schnee, Bei kal - tem Mon - den -

gray, While soft - ly falls the fair - y snow With -
 chein, So darfst nicht lan - ge steh'n im Schnee, Bei

fair - y snow With - in the moon's . . . faint ray.
 steh'n im Schnee, Bei kal - tem Mon den - schein.

ray.
schein.

in the moon's faint ray.
kal - tem Mon - - - den-schein.

MORNING HYMN

JOHN KEBLE

L. VAN BEETHOVEN

1. Lord God of morn - ing and of night, We thank Thee for Thy gift of
2. Oh, Lord of light, 'tis Thou a - lone Can make our dark - en'd hearts Thine
3. Praise God, our Ma - ker and our Friend; Praise Him thro' time till time shall

light; As in the dawn the shad - ows fly, We seem to find Thee now more nigh.
own; Tho' this new day with joy we see, Oh, dawn of God, we cry for Thee.
end; Till psalm and song His name a - dore, Thro' heav'n's great day of Ev - er - more.

SERENADE

English translation, M. H. M.

JOSEPH HAYDN

1. Sweet - est maid - en, list, I pray, O'er thy bal - con bend - ing,
 2. When the twi - light comes a - pace, Ev'n - ing clouds are sink - ing,
 1. *Lie - bes Mäd - chen, hör mir zu, Öff - ne leis' das Git - ter,*
 2. *Wenn es däm - mert im Re - vier, A - bend - ne - bel san - ken,*

To the sum - mer breeze at play Fra - grance to thee send - ing;
 Blot - ting out the earth's fair face, Ear - ly stars are blink - ing;
Denn mein Herz hat kei - ne Ruh', Kei - ne Ruh' die Zi - ther;
Schwing ich mich em - por zu dir, An den Blät - ter ran - ken;

See the cas - tle walls so high, Rise a - bove thee tow'r - ing;
 Then thou, love - ly maid - en mine, Down to rest be sink - ing,
Hal - ten Klos - ter - mau - ern dich, Noch so streng ge - bun - den,
Dann, du schö - ne Dul - der - in, Neig' dich zu mir nie - der,

Hear be - low the ros - es sigh, Thy bal - co - ny em - bow'r - ing.
 Sweet - est dream - ings now be thine, Dew the flow'rs are drink - ing.
Ha - ben. mei - ne Lie - der sich, Doch zu dir ge - fun - den.
Und trotz Pfaff und Pri - o - rin, Lohn mir mei - ne Lie - der?

SONG FOR ARBOR DAY

S. F. SMITH

M. HANLYN

1. Joy for the stur - dy trees! Fanned by each fra - grant breeze, Love - ly they stand!
 2. Plant them by stream or way, Plant where the chil - dren play And toil - ers rest,
 3. God will His bless - ings send; All things on Him de - pend; His lov - ing care,

Love - ly they stand! The song - birds o'er them trill, They shake each
 And toil - ers rest; In ev'r - y ver - dant vale, On ev'r - y
 His lov - ing care Clings to each leaf and flow'r, Like iv - y

tink - ling rill, They crown each swell - ing hill, Low - ly or grand.
 sun - ny swale, Wheth - er to grow or fail - God know - eth best.
 to its tow'r; His pres - ence and His pow'r Are ev'r - y - where.

MAY-BELLS

(Chorus)

H. VON FALLERSLEBEN. English translation, M. H. M.

W. BARGIEL

Leggiero quasi allegro *p*

Hear the May - bells clear - ly

Leggiero quasi allegro

p Ped. * Ped. * Ped. * Ped. *

ring - ing! Through the woods . . . they chime and

p Hear the May - bells clear - ly ring - ing! Through the woods they chime and

cres. *cres.* *cres.* Ped. * Ped. *

ring, And the bird - lings joy - ous

ring,

p

decr.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sing - ing Sounds a wel - come to Sir

And the bird - lings joy - ous sing - ing Sounds a wel - come to Sir

cres.

cres.

Spring!

Spring!

f

dim.

p

This system contains measures 1 through 4. It features three vocal staves and a piano accompaniment. The first vocal staff begins with a forte (*f*) dynamic and the word "Spring!". The second vocal staff also begins with "Spring!". The piano accompaniment starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

And with gold - en sun - light beam - ing,

And with gold - en sun - light

p

This system contains measures 5 through 8. It features three vocal staves and a piano accompaniment. The first vocal staff has the lyrics "And with gold - en sun - light beam - ing,". The second vocal staff has the lyrics "And with gold - en sun - light". The piano accompaniment continues with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

And with flow'rs . . . so sweet and rare,
beam - ing, And with flow'rs so sweet and rare,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "And with flow'rs . . . so sweet and rare, beam - ing, And with flow'rs so sweet and rare,". The piano part features a series of chords and arpeggiated figures, with a crescendo marking "cres." and a decrescendo marking "decres.".

Comes from God's great love out - stream - ing,
Comes from God's great love out -

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Comes from God's great love out - stream - ing, Comes from God's great love out -". The piano part features a series of chords and arpeggiated figures, with a piano marking "p" and a decrescendo marking "decres.".

cres. *f*

This the spring-time of the year.

stream-ing, This the spring-time of the year.

cres. *f* *dim.*

Ped. *

p

On a bloom-ing moun-tain rest-ing,

p

On a bloom-ing

p

On a bloom-ing moun-tain rest-ing,

sempre col Ped.

Forth he flings his pen - nants gay, And he calls through wood and mead-ow

moun-tain rest - ing, Forth he flings his pen - nants gay, Calls thro' wood and mead - ow

Forth he flings his pen-nants gay, And he calls through wood and mead-ow

To the birds a mes - sage gay.

To the birds a mes - sage gay.

To the birds a mes - sage gay. And he

cres.

And he speaks in joy - ful meas-ure;

And he speaks in joy - ful meas - ure, in meas - ure:

cres.

speaks in joy - ful meas - ure, And he speaks in joy - ful meas - ure:

f

"List! ye sing - ers, ye sing - ers great and small,

f

"List! ye sing - ers, ye sing - ers great and small,

f

Ped.

*

Each shall sing what gives him pleas - ure, Free . . . ye are, ye singers all;

Each . . . shall sing what gives him pleas - ure, Free . . . ye are, ye

Ped. * *Ped.* * *Ped.* * *Ped.* *

Each . . . shall sing what gives him pleas - ure, Free . . . ye are, ye singers all,

singers all, Free . . . ye are, ye singers all, free,

Ped. * *Ped.* * *Ped.* * *Ped.* *

free, free, free."

free, free, free."

f

Ped. * *Ped.* *

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). They contain the lyrics "free, free, free." repeated three times. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. A forte dynamic marking (*f*) is placed above the piano part. Pedal markings are present: *Ped.* at the beginning, followed by an asterisk and *Ped.*, and another asterisk further along.

p

Then the

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp. They contain the lyrics "Then the". A piano dynamic marking (*p*) is placed above the first vocal staff. The piano accompaniment is in grand staff with a key signature of one sharp. It continues the complex, rhythmic melody from the first system. The piano part features many beamed sixteenth and thirty-second notes, creating a dense texture.

May bells rang so glad - ly, Nev - er

Then the May bells rang so glad - ly,

Ped. *

had . . . they rung so clear; And the

Nev - er had they rung so clear;

cres. *deces.* *p*

Ped. * *Ped.* * *Ped.* *

bird - lings sang so mad - ly, Ne'er was their

And the bird - lings sang so mad - ly,

The first system of a musical score. It consists of three vocal staves and a piano accompaniment. The key signature has one sharp (F#). The vocal staves contain the lyrics: "bird - lings sang so mad - ly, Ne'er was their" on the first line and "And the bird - lings sang so mad - ly," on the second line. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes.

song so sweet and clear, so sweet, so sweet and clear.

Ne'er was song so sweet and clear, so sweet and clear.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "song so sweet and clear, so sweet, so sweet and clear." on the first line and "Ne'er was song so sweet and clear, so sweet and clear." on the second line. The piano accompaniment continues with the same complex rhythmic pattern. At the bottom of the piano part, there are markings: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

“Why are
“Why are birds and May-bells flinging forth their

The first system of the musical score consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time. Measures 1-4 show the vocal parts entering with the lyrics “Why are birds and May-bells flinging forth their.

cres.
birds and May-bells flinging forth their sweetest mel - o - dies? fling-ing forth their mel-o-dies?”
sweet-est mel - o - dies? Why are birds and May-bells flinging forth their sweetest mel-o-dies?”
cres.

The second system of the musical score consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time. Measures 5-8 show the vocal parts continuing the melody with the lyrics birds and May-bells flinging forth their sweetest mel - o - dies? fling-ing forth their mel-o-dies?”. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a crescendo marking (*cres.*).

f

"Oh, 'tis spring-time! And joy to us 'tis bring - ing!"

"Oh, . . . 'tis spring-time! And joy to us 'tis bring - ing!"

p

f

More and more

More and more

f

Free-dom's songs a - rise! Free-dom's songs a - rise!

Free-dom's songs a - rise! Free-dom's songs a -

f

Ped. * *Ped.* *

Free - dom's songs a - rise!

rise! Her songs a - rise!

Ped. * *Ped.* * *Ped.* *

O, WERT THOU IN THE CAULD BLAST

ROBERT BURNS

F. MENDELSSOHN

Andante

O, wert thou in the cauld blast, On yon - der lea, on yon - der lea, My
Or were I in the wild - est waste, Sae black and bare, sae black and bare, The

plai - die to the an - gry airt, . . . I'd shel - ter thee, I'd shel - ter thee!
des - art were a par - a - dise, . . . If thou wert there, if thou wert there!

Or did mis - for - tune's bit - ter storms A - round thee blaw, a -
Or were I mon - arch o' the globe, Wi' thee to reign, wi'

sf

cres.

round thee blaw, Thy shield should be my bos - om, To share it a', to
thee to reign, The bright - est jew - el in my crown Wad be my queen, wad

p

FINE D. S.

share it a'
be my queen!


FINE *mf* D. S.

THE POSTILLION

F. ABR, arr.




1. Hear the pos - til - lion rid - ing by! . . . How brisk his song, his
2. Hear the pos - til - lion rid - ing by! . . . I pray thee not so




cheer - ful cry! . . . His cheer - ful cry! His horse . . . trots
quick - ly fly! . . . So quick - ly fly! I would . . . my

His horse
I would



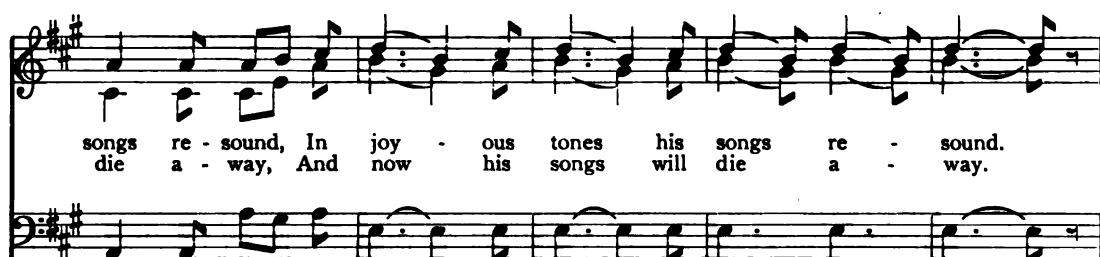
on . . . so brave and gay, And in . . . a trice . . . flies
greet - ing give to thee, My own . . . fond love . . . so

trots on " so brave and gay, and gay, And in a trice
my greet - ing would give to thee, to thee, My own fond love



o'er the way. O'er plain and wood for miles a - round, In joy - ous tones his
far from me. Thro' wood and field he makes his way, And now his songs will

flies o'er the way.
so far from me.



songs re - sound, In joy - ous tones his songs re - sound.
die a - way, And now his songs will die a - way.

1st verse crescendo
2d verse diminuendo



Tra la la la, tra la, tra la, tra la, tra la, tra la, Tra la la



la, tra la, tra la, tra la, tra la. . . Tra la, tra la, tra la, tra

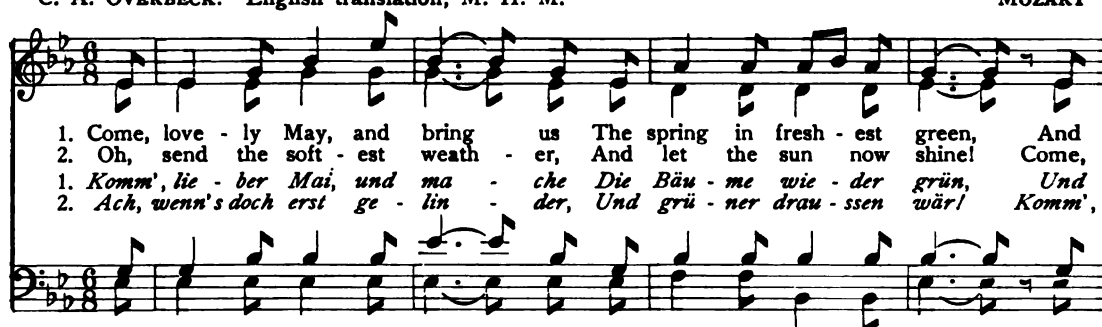


la, tra la, tra la, tra la, Tra la la la, tra la, tra la, tra la.

MAY SONG

C. A. OVERBECK. English translation, M. H. M.

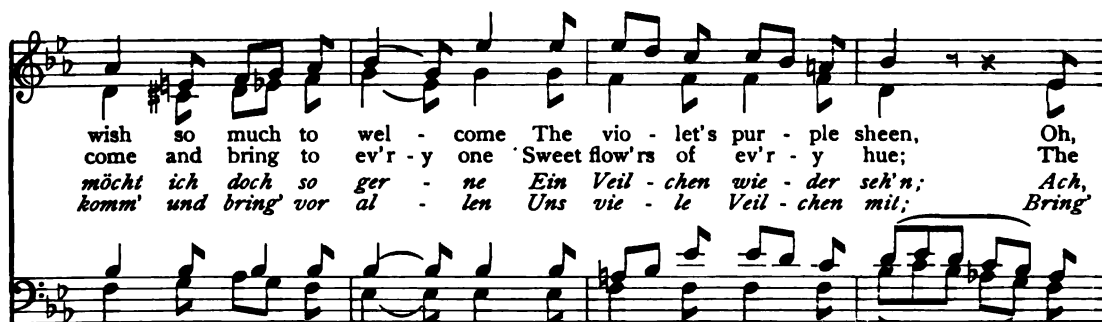
MOZART



1. Come, love - ly May, and bring us The spring in fresh - est green, And
 2. Oh, send the soft - est weath - er, And let the sun now shine! Come,
 1. Komm', lie - ber Mai, und ma - che Die Bäu - me wie - der grün, Und
 2. Ach, wenn's doch erst ge - lin - der, Und grü - ner drau - ssen wär! Komm',



let me walk o'er mead - ows Where vi - o - lets are seen; I
 love - ly May, thy chil - dren Now wish for days so fine; Oh,
 lass' mir an dem Ba - che Die klei - nen Veil - chen blühen! Wie
 lie - ber Mai, wir Kin - der, Wir bil - ten dich gar sehr! O,



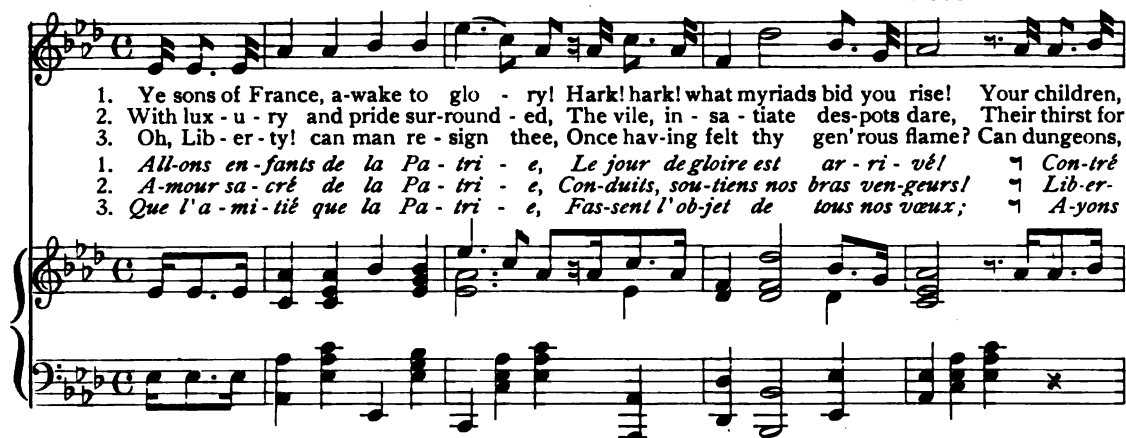
wish so much to wel - come The vio - let's pur - ple sheen, Oh,
 come and bring to ev'r - y one Sweet flow'rs of ev'r - y hue; The
 möchte ich doch so ger - ne Ein Veil - chen wie - der seh'n; Ach,
 komm' und bring' vor al - len Uns vie - le Veil - chen mit; Bring'



let me go and wan - der 'Mid woods all dress'd in green.
 night - in - gales and rob - ins, And bring the dear cuck - ool!
 lie - ber Mai, wie ger - ne Ein - mal spa - zie - ren geh'n!
 auch viel Nach - ti - gal - len, Und schö - ne Ku - ckus mit!

LA MARSEILLAISE

ROUGET DE LISLE



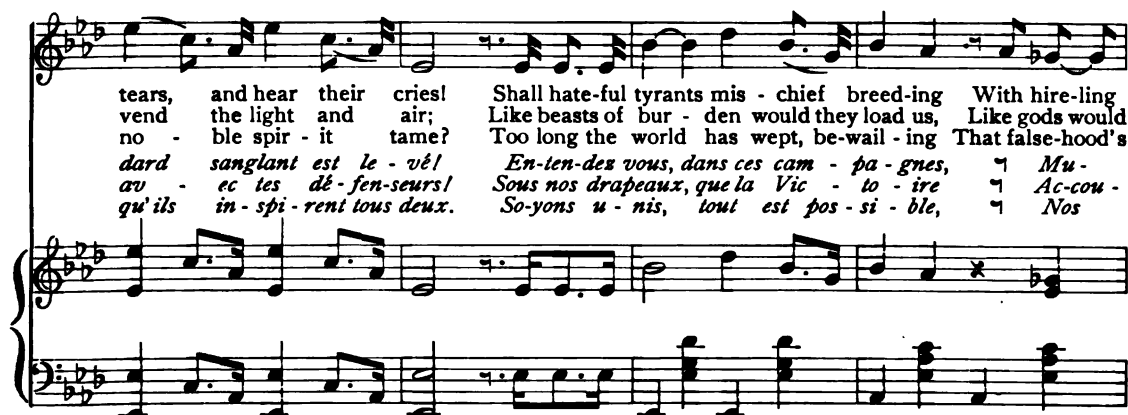
1. Ye sons of France, a-wake to glo - ry! Hark! hark! what myriads bid you rise! Your children,
 2. With lux - u - ry and pride sur-round - ed, The vile, in - sa - tiate des-pots dare, Their thirst for
 3. Oh, Lib - er - ty! can man re - sign thee, Once hav-ing felt thy gen'rous flame? Can dungeons,

1. *All-ons en-fants de la Pa-tri - e, Le jour de gloire est ar - ri - vé! ¶ Con-tré*
 2. *A-mour sa-cré de la Pa-tri - e, Con-duits, sou-tiens nos bras ven-geurs! ¶ Lib-er-*
 3. *Que l'a-mi-tié que la Pa-tri - e, Fas-sent l'ob-jet de tous nos vœux; ¶ A-yons*



wives, and grand-sires hoar - y, Be-hold their tears, and hear their cries, Be-hold their
 gold and pow'r un - bound-ed, To mete and vend the light and air, To mete and
 bolts, and bars con - fine thee? Or whips thy no - ble spir - it tame? Or whips thy

nous de la ty-ran-ni - e, ¶ L'é-ten-dard san-glant est le - vé; ¶ L'é-ten-
le, lib - er - lé, ché - ri - e, ¶ Com bats av - ec les dé - fen-seurs! ¶ Com-bats
lou - jours l'a-me rem-pli - e ¶ Des feux qu'ils in-spi - rent tous deux; ¶ Des feux



tears, and hear their cries! Shall hate-ful tyrants mis - chief breed-ing With hire-ling
 vend the light and air; Like beasts of bur - den would they load us, Like gods would
 no - ble spir - it tame? Too long the world has wept, be-wail - ing That false-hood's

dard sanglant est le - vé! ¶ En-ten-dex vous, dans ces cam - pa - gnes, ¶ Mu-
av - ec les dé - fen-seurs! ¶ Sous nos drapeaux, que la Vic - to - ire ¶ Ac-cou -
qu'ils in - spi - rent tous deux. ¶ So-yons u - nis, tout est pos - si - ble, ¶ Nos

hosts, a ruf - fi - an band, Af - fright and des - o - late the land, While
 bid their slaves a - dore; But man is man and who is more? Then
 dag - ger ty - rants wield; But free - dom is our sword and shield, And
gir ces fê - ro - ces sol - dats? *Ils vien - nent jus - que dans nos bras,* *È - gor -*
re à les mè - les ac - cents! *Que les en - ne - mis ex - pi - rants* *Vo - ient*
vils en - ne - mis tom - ber - ont; *A - lors les Fran - çais ces - ser - ont* *De*

peace and lib - er - ty lie bleed - ing! To arms, . . . to arms, ye brave! Th' a -
 shall they lon - ger lash and goad us? To arms, . . . to arms, ye brave! Th' a -
 all their arts are un - a - vail - ing. To arms, . . . to arms, ye brave! Th' a -
ger nos fils nos com - pa - gnes! *Aux ar - - mes ci - to - yens!* *For -*
lon tri - om - phe et no - tre gloire! *Aux ar - - mes ci - to - yens!* *For -*
chan - ler ce re - frain ter - ri - ble. *Aux ar - - mes ci - to - yens!* *For -*

veng - - ing sword un - sheath! March on, march on,
mes . . . vos ba - tail - lons! *Mar - chons, mar - chons,*

All hearts re-solved On vic-tory or death!
 Qu'un sing im-pur A-breuve nos sil-lons!

SCOTS WHA HAE WI' WALLACE BLED

ROBERT BURNS, "Bruce's Address"

Scotch Air

Andante *cres.*

1. Scots wha hae wi' Wal-lace bled, Scots wham Bruce has af-ten led, Wel-come to your
 2. Wha will be a trai-tor, knave? Wha can fill a cow-ard's grave? Wha sae base as
 3. By op-pres-sion's woes and pains! By your sons in serv-ile chains! We will drain our

gor-y bed Or to vic-tory! Now's the day and now's the hour!
 be a slave? Let him turn and flee! Wha for Scot-land's king and law,
 dear-est veins, But they shall be free! Lay the proud u-surp-ers low!

See the front o' bat-tle low'r, See approach proud Edward's pow'r, Chains and slav-er-y!
 Freedom's sword will strongly draw, Free-man stand or free-man fa', Let him fol-low me!
 Ty-rants fall in ev'r-y foe! Lib-er-ty's in ev'r-y blow! Let us do or dee!

LIVE WE SINGING

M. HAUPTMAN, adapted

mf Allegretto gioioso (quickly and joyfully)

Live we sing - ing, dan - cing, spring - ing, Al - ways full of pleas - ure,

Live we but for hap - pi - ness, Not for care, and grief, Live we sing - ing, live we

Live we sing - ing

dan - cing, spring - ing, Al - ways full of pleas - ure, Live we but for hap - - pi -

dan - cing, spring - ing, Al - ways full of pleas - ure, Live we but for hap - pi - ness,

ness, Not care and grief, Live we sing - ing, Live sing - - -

Not for care and grief, Live we sing - ing, live we dan - cing, spring - ing, *mf*

Live we sing - ing, dan - cing, spring - ing,

f *dim.* *mf*

ing, live we sing - ing, And al - ways full of pleas - - ure,

Al - ways full of pleas - ure, Live we but for hap - - - pi -

Al - ways full of pleas - ure, Live we but for hap - pi - ness,

p

Not care and grief, Live . . . we sing - ing, dan - cing, spring - ing,
 ness, Not care and grief, Live we sing - ing, Live sing - - - - -
 Not for care and grief, Live we sing - ing, Live we dan - cing, spring - ing,

f *dim.* *mf*

Al - ways full of pleas - ure, Live we but for hap - pi - ness. Not for care and
 ing, live we sing - ing, And al - ways full of pleas - ure, Not care and
 Al - ways full of pleas - ure Live we but for hap - - - pi - ness, Not care and

p *f*

grief, Live we sing - ing, live we dan - cing, spring - ing, Al - ways full of
 grief, Live . . we sing - ing, dan - cing, spring - ing, Al - ways full of
 grief, Live we sing - ing, Live sing - - - - ing, live we

dim. *f*

pleas - ure, Al - ways full of pleas - ure, Not care and grief.
 pleas - ure, Al - ways full of pleas - ure, Not care and grief.
 sing - ing, And al - ways full of pleas - ure, Not care and grief.

p *f*

THE HARP THAT ONCE THROUGH TARA'S HALLS

THOMAS MOORE

Irish Air

pp
(Humming)

Melody

1. The harp that once thro' Ta - ra's halls, The soul of mu - sic shed, Now hangs as mute on
2. No more to chiefs and la - dies bright The harp of Ta - ra swells; The chord, a - lone, that

Ta-ra's walls As if that soul were fled. So sleeps the pride of for-mer days, So glo-ry's thrill is
breaks at night, its tale of ru - in tells. Thus Free-dom now so sel-dom wakes, The on - ly throb she

o'er, And hearts, that once beat high for praise, Now feel that pulse no more!
gives, Is when some heart in - dig - nant breaks, To show that still she lives.

THE MAY FLY

DR. CALLCOTT

Moderato

The first system of musical notation is in G major (one sharp) and 2/4 time. It begins with a piano (p) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Poor in - sect, poor in - sect, What a lit - tle day, What a lit - tle".

Poor in - sect, poor in - sect, What a lit - tle day, What a lit - tle

The second system continues the melody and bass line. The lyrics are: "What a lit - tle day of sun - ny bliss is thine, What a day, What a lit - tle day, What a lit - tle".

What a lit - tle day of sun - ny bliss is thine, What a day, What a lit - tle day, What a lit - tle

The third system continues the melody and bass line. The lyrics are: "day of sun - ny bliss is thine, And yet thou spread'st thy light wings gay, And yet thou". The system ends with a *dim.* (diminuendo) marking.

day of sun - ny bliss is thine, And yet thou spread'st thy light wings gay, And yet thou *dim.*

The fourth system continues the melody and bass line. The lyrics are: "spread'st thy light wings gay, And bidd'st them, spread-ing, shine, And And bidd'st them, spread - - - ing, shine, And".

spread'st thy light wings gay, And bidd'st them, spread-ing, shine, And And bidd'st them, spread - - - ing, shine, And

bidd'st them, spread-ing, spread-ing, shine. Thou humm'st thy short and bus - y tune. Thou

bidd'st them, spread - ing, shine. Thou humm'st thy tune, Thou

humm'st thy short and bus - y tune, Un - mind - ful of the blast, Un -

humm'st thy tune, Un - mind - ful of the

mind - ful of the blast, Un - mind - ful of the blast, And care - less while 'tis

blast,

burn-ing noon, And care - less while 'tis burn - ing noon, How short that noon has past; And

care - less while 'tis burn - - ing noon,

care - less while 'tis burn - ing noon, And care - less while 'tis burn - ing noon; How

And care - less while 'tis burn - - - - ing noon; How

short that noon, that noon has past. A show'r would lay, would

Thy

lay thy beau - ty low, A show'r would lay, would lay thy beau - ty

beau - - - ty low, Thy beau - - - ty

low, The dew of twi - light be thy storm of

low, The tor - rent of thy

des - ti - ny, Thy storm of des - ti - ny, The

o - ver - throw, The tor - rent of thy o - ver - throw,

tor - rent of thy ov - er - throw, Thy storm of des - ti - ny.

Then, then in - sect, Then, then in - sect, Spread thy shin - ing

wings, Spread thy shin - ing wings, Hum on thy bus - y

Spread thy shin - ing wings, Spread thy shin - ing wings, Hum

lay, Hum on thy bus - y lay, . . For man, like
on thy bus - y lay,

thee, has but his spring, For man, like thee, has but his spring, Like
Like thine it

thine it fades a - way; For man, like thee, has but his spring, For
fades a - way; For man, like thee, has

man, like thee, has but his spring, Like thine, like thine it fades a - way.
but his spring, has but his spring,

NO MORE THE GLOWING SUN

(Die Sonne scheint nicht mehr)

JOHANNES BRAHMS. English translation, M. H. M.

German Folksong

1. No more the glow - ing sun Its gold - en course doth
 2. My heart is lost to thee, Oh, give thine now to
 1. *Die Son - ne scheint nicht mehr* So schön als wie vor -
 2. *Mein Herz ist nicht mehr mein,* O könnt ich bei dir

run; The day is long and drear - y, My heart is sad, for - lorn.
 me, And take from me all sor - row, That hap - py I may be.
her, Der Tag ist nicht so hei - ter, So lieb - reich gar nicht mehr.
sein, So wä - re mir ge - hol - fen Von al - ler mei - ner Pein.

The fire in ash - es lies gray, But love will live for
Das Feu - er kann man lö - schen, Die Lie - be nicht ver -

al - way; The fire my flesh doth smart, But love hath seared my heart.
 ges - sen, Das Feu - er brennt so sehr, Die Lie - be noch viel mehr.

LEAD, KINDLY LIGHT

JOHN HENRY NEWMAN

J. B. DYKES

1. Lead, kind-ly Light, a - mid th'en - cir - cling gloom, Lead Thou me on! The night is
 2. I was not ev - er thus, nor pray'd that Thou Shouldst lead me on; I loved to
 3. So long Thy pow'r has blest me, sure it still Will lead me on O'er moor and

dark, and I am far from home; Lead Thou me on! Keep Thou my feet! I
 choose and see my path; but now Lead Thou me on! I loved the gar - ish
 fen, o'er crag and tor - rent, till The night is gone, And with the morn those

do not ask to see . . . The dis - tant scene; one step e - nough for me.
 day, and, spite of fears, . . . Pride ruled my will: re - mem - ber not past years!
 an - gel fac - es smile . . . Which I have lov'd long since, and lost a - while!

THE OLD FOLKS AT HOME

STEPHEN C. FOSTER

Moderato

1. Way down up-on de Suwa-nee rib-ber, Far, far a-way,
 2. All round de lit-tle farm I wan-der'd When I was young,
 3. One lit-tle hut a-mong de bush-es, One dat I love;

Dere's wha' my heart is turn-ing eb-er, Dere's wha' de old folks stay;
 Den ma-ny hap-py days I squan-der'd, Ma-ny de songs I sung;
 Still sad-ly to my mem-'ry rush-es, No mat-ter where I rove;

All up and down de whole cre-a-tion Sad-ly I roam,
 When I was play-ing wid my brud-der Hap-py was I,
 When will I see the bees a-hum-ming All round de comb?

Still long-ing for de old plan - ta - tion, And for de old folks at home.
 Oh, take me to my kind old mud - der, Dere let me live and die.
 When will I hear the ban - jo tum - ming Down in my good old home.

CHORUS

All de world am sad and drear - y, Eb - ry - where I roam;

Oh! dark - ies, how my heart grows wea - ry, Far from de old folks at home.

THOU LOVELY DREAMER

(Du liebes Auge)

O. ROQUETTE. English translation, M. H. M.

R. FRANZ

Andante

Thou love-ly dream-er, wilt thou look deep in - to mine eyes' con- ceal - ing shad-ows, To
Du lieb-es Au - ge willst dich tau-chen in mein-es Aug's ge-heim-ste Tie-fe, Zu

seek in depths of trou-bled az - uresome se - cret, ti - ny, pearl - y treas-ure?
spä - hen, wo in blau-en Grün-den ver-bor-gen ei - ne Per - le schlie-fe?

Thou love-ly dream-er, look yet deep - er and there shalt see no pearl - y treas-ure, But
Du lie-bes Au - gel tau-che nie-der, und in die klar - e Tie-fe dring-e Und

thine own love - ly im - age shin - ing, my pearl art thou to give but pleas - ure.
 läch - le, wenn ich dir dein Bild - nis als schöns - te Per - le wie - der - brin - ge.

WHEN ALL THY MERCIES

JOSEPH ADDISON

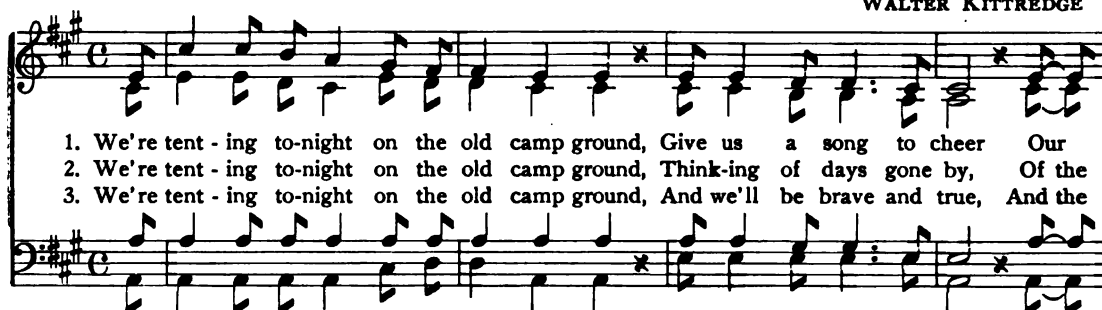
G. F. HANDEL

1. When all Thy mer - cies, O my God, My ris - ing soul sur - veys, Trans -
 2. Ten thou - sand thou - sand pre - cious gifts My dai - ly thanks em - ploy; Nor
 3. Through all e - ter - ni - ty to Thee A joy - ful song I'll raise; But

port - ed with the view, I'm lost In won - der, love, and praise, In won - der, love, and praise.
 is the least a cheer - ful heart That tastes those gifts with joy, That tastes those gifts with joy.
 O, e - ter - ni - ty's too short To ut - ter all Thy praise, To ut - ter all Thy praise.

TENTING TO-NIGHT

WALTER KITTREDGE



1. We're tent - ing to-night on the old camp ground, Give us a song to cheer Our
 2. We're tent - ing to-night on the old camp ground, Think-ing of days gone by, Of the
 3. We're tent - ing to-night on the old camp ground, And we'll be brave and true, And the



wea - ry hearts, a song of home And friends we love so dear.
 loved ones at home that gave us the hand, And the tear that said "good - by!"
 flag shall float o'er all the land By the might of boys in blue.

CHORUS

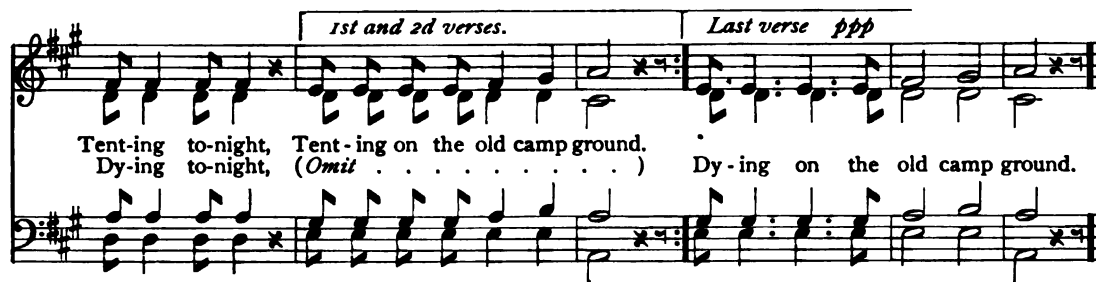


Ma - ny are the hearts that are wea - ry to - night, Wish-ing for the war to cease,



Ma - ny are the hearts pray-ing for the right, To see the dawn of peace. Tent-ing to-night,
Last verse. Dy - ing to-night,

1st and 2d verses. Last verse *ppp*




Tent-ing to-night, Tent-ing on the old camp ground.
Dy-ing to-night, (*Omit*) Dy-ing on the old camp ground.

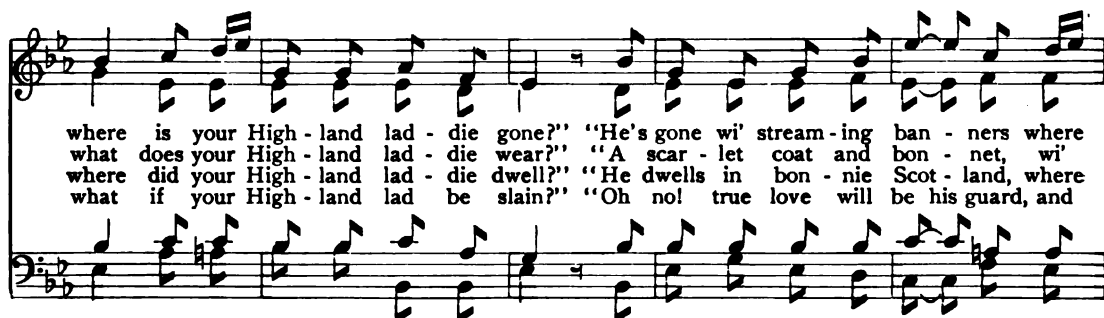
THE BLUE BELLS OF SCOTLAND

Anon

Scotch Air



1. "Oh where, tell me where is your High-land lad - die gone? Oh where, tell me.
2. "Oh what, las - sie, what does your High-land lad - die wear? Oh what, las - sie.
3. "Oh where, tell me where did your High-land lad - die dwell? Oh where, tell me.
4. "Oh what, tell me what if your High-land lad be slain? Oh what, tell me



where is your High-land lad - die gone?" "He's gone wi' stream-ing ban - ners where
what does your High-land lad - die wear?" "A scar - let coat and bon - net, wi'
where did your High-land lad - die dwell?" "He dwells in bon - nie Scot - land, where
what if your High-land lad be slain?" "Oh no! true love will be his guard, and



no - ble deeds are done, And its oh! in my heart I . . . wish him safe at home."
bon - nie yel - low hair, And there's none in the world can . . . wi' my love com-pare."
blooms the sweet blue bell, And it's oh! in my heart I . . . love my lad - die well."
bring him safe a - gain; For it's oh! my heart would break if my High-land lad were slain."

YOU STOLE MY LOVE

ANTHONY MUNDAY, 1553

WALTER MACFARRAN

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle is a vocal line in bass clef, and the bottom is a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "You stole my love; fy up - on you, fy! You stole my love, fy, fy, a;"

The second system of the musical score continues the composition with three staves. The vocal lines and piano accompaniment follow the same format as the first system. The lyrics are: "Gussed you, but what a pain it is to prove you, for your love would die, a; And you". The word "you" is written above the vocal line, and "you" is written below the piano accompaniment. The piano accompaniment ends with a dynamic marking of *mf* (mezzo-forte).

hence-forth nev - er lon - ger, Be such a craft - y wron - ger; But

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (soprano and alto), and the bottom two are for the piano accompaniment. The key signature is D major (two sharps). The vocal melody begins with a half note 'hence-forth', followed by a quarter note 'nev - er', a half note 'lon - ger,', a quarter note 'Be', a half note 'such a craft - y', a quarter note 'wron - ger;', and ends with a half note 'But'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is present in the piano part.

Then fare - well, sly de - vice and all,

When de - ceit takes such a fall, Then farewell, de - vice and all,
Then fare-well, de-vice and all,

Then fare - well, sly de - vice and all,

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts enter with the lyrics 'Then fare - well, sly de - vice and all,'. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are distributed across the vocal staves: 'When de - ceit takes such a fall,' on the first staff, 'Then farewell, de - vice and all,' on the second, 'Then fare-well, de-vice and all,' on the third, and 'Then fare - well, sly de - vice and all,' on the fourth. The piano part provides harmonic support throughout.

fy up - on you, fy: You stole my love, fy, fy, a

You stole my love; fy, . . . fy, . . . fy, fy up - on you,

fy up - on you, fy! You stole my love, fy, fy, a fy,

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef, marked with a piano 'p' dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

fy up - on you, fy! fy up - on you, fy up - on you, fy up - on you, fy!

fy, fy up - on you, fy, fy, fy, fy, fy up - on you,
fy up - on you, fy, fy, fy, fy, fy up - on you, fy!

fy, fy up - on you, fy, fy, fy up - on you, fy, fy up - on you,

The second system of music continues the vocal and piano parts. It features the same three-staff layout. The vocal line has more lyrics, including a repeated phrase. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a final vocal phrase.

fy up - on you, fy! You stole my love, you stole my love: fy, fy up - on you: fy, fy,

fy, fy, fy! you stole my love, stole my love, fy, fy up - on you,
fy, fy, fy! you stole my love, you stole my love, fy, fy up - on you,

fy, fy, fy! You stole my love, stole my love; fy, fy, up - on you, fy,

cres. *f*

fy! You stole my love; fy, fy up - on you, You stole my love,

cres. *f con fuoco*

fy up - on you, fy! You stole my love, fy on you, fy on you, my

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle is a vocal line in bass clef, and the bottom is a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps). The vocal lines have lyrics: "fy up - on you, fy! You stole my love, fy on you, fy on you, my". The piano part provides a rhythmic accompaniment with chords and moving lines.

love, You stole my love, Fy, fy up - on you!

love, stole my love, you stole, Fy, fy, up - on you!

on you!

ff

The second system continues the musical score. It also consists of three staves. The vocal lines have lyrics: "love, You stole my love, Fy, fy up - on you!" and "love, stole my love, you stole, Fy, fy, up - on you!". The piano part continues with a similar accompaniment. The system ends with a double bar line and repeat dots. The piano part has a fortissimo (*ff*) marking at the beginning of the second staff.

LIFT THINE EYES

("Elijah")

F. MENDELSSOHN

Andante *sf* *p*

Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence cometh, whence

Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence cometh, whence

sf *p*

Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence cometh, whence

com - eth help; Thy help com - eth

com - eth help; Thy help com - eth, com - eth from . . the

com - eth help; Thy help com - eth from . . the

cres. *dim.* *p* *cres.*

from the Lord, the Mak - er of heav - en and earth. He hath said, thy foot . .

Lord, from the Lord, the Mak - er of heav - en and earth. He hath said, thy

cres. *dim.* *p* *cres.*

Lord, the Mak - er of heav - en and earth. He hath said, thy

pp *cres.*

... shall not be mov - ed. Thy Keeper will nev - er slum - ber, nev - er, will nev - er

pp

foot shall not be mov - ed. Thy Keep - er will nev - er slum - ber,

pp

foot shall not be mov - ed. Thy Keep - er will nev - er slum - ber,

f *dim.* *p*

slum - - ber, nev - er slum - - - - ber. Lift thine eyes, O

cres. *f*

nev - er, will nev - er slum - - - - - ber. Lift thine eyes, O

cres. *f* *dim.* *p*

nev - er, will nev - er slum - ber, will nev - er slum - ber. Lift thine eyes, O

sf *p*

lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

sf *p*

lift thine eyes . . to the moun - tains, whence cometh, whence com - eth, whence com - eth

sf *p*

lift thine eyes to the moun - tains, whence com - eth, whence com - eth

help, Whence com - eth, whence com - eth, whence com - eth help.

help, Whence com - - eth, whence com - eth, whence com - eth help.

help, Whence com - - eth, whence com - eth, whence com - eth help.

HOW GENTLE GOD'S COMMANDS

PHILIP DODDRIDGE

JOSEPH BARNBY

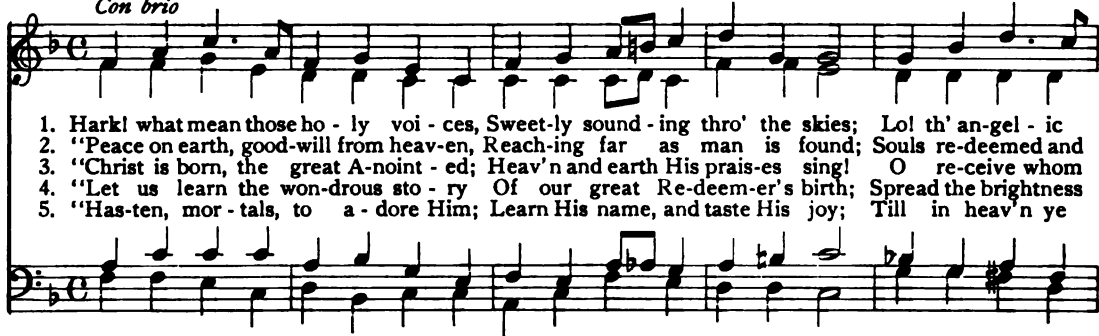
1. How gen - tle God's com-mands! How kind His pre - cepts are! Come,
 2. Be - neath His watch - ful eye His saints se - cure - ly dwell; The
 3. Why should this anx - ious load Press down your wea - ry mind? Haste
 4. His good - ness stands ap - proved, Un-changed from day to day; I'll

cast your bur - dens on the Lord, And trust His con - stant care.
 hand which bears all na - ture up Shall guide His chil - dren well.
 to your heav'n - ly Fa - ther's throne, And sweet re - fresh - ment find.
 drop my bur - den at His feet, And bear a song a - way.

HARK! WHAT MEAN THOSE HOLY VOICES

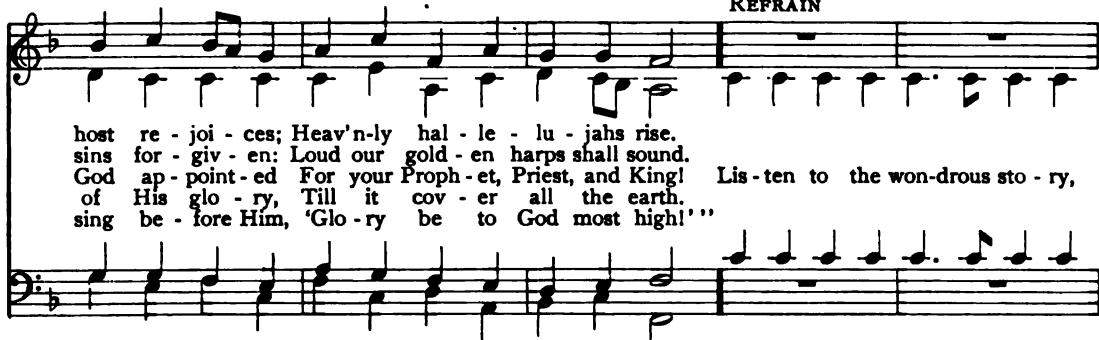
JOHN CAWOOD

SAMUEL J. GILBERT

Con brio


1. Hark! what mean those ho - ly voi - ces, Sweet-ly sound - ing thro' the skies; Lo! th'an-gel - ic
2. "Peace on earth, good-will from heav-en, Reach-ing far as man is found; Souls re-deemed and
3. "Christ is born, the great A-noint - ed; Heav'n and earth His prais-es sing! O re-ceive whom
4. "Let us learn the won-drous sto - ry Of our great Re-deem-er's birth; Spread the brightness
5. "Has-ten, mor - tals, to a - dore Him; Learn His name, and taste His joy; Till in heav'n ye

REFRAIN



host re - joi - ces; Heav'n-ly hal - le - lu - jahs rise.
 sins for - giv - en: Loud our gold - en harps shall sound.
 God ap - point - ed For your Proph - et, Priest, and King! Lis - ten to the won-drous sto - ry,
 of His glo - ry, Till it cov - er all the earth.
 sing be - fore Him, 'Glo - ry be to God most high!'"



Which they chant in hymns of joy: "Glo - ry in the high-est, glo - ry! Glo - ry be to



God most high! Glo - ry in the high - est, glo - ry; Glo - ry be to God most high!"

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